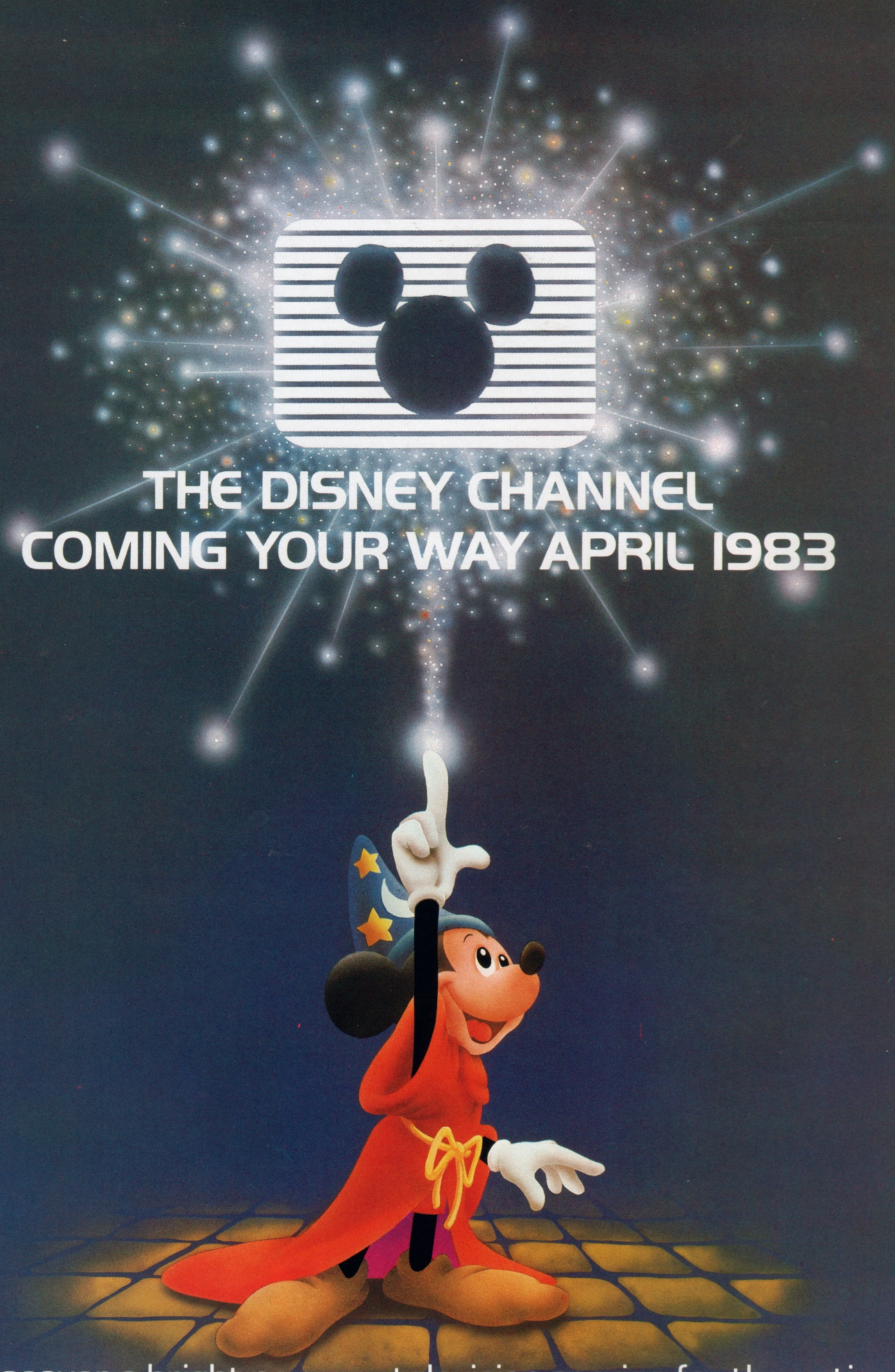
DISNEY NEWS

SPRING 1983


THE DISNEY CHANNEL
COMING YOUR WAY APRIL 1983

Discover a bright new pay television service for the entire family. Enjoy 16 hours a day of exciting new programs, plus classic entertainment from the Disney Film Library.

Available in selected areas through your local cable operator.

©MCMLXXXII Walt Disney Productions

DISNEY NEWS

OFFICIAL MAGAZINE FOR MAGIC KINGDOM CLUB FAMILIES **SPRING 1983**

Vol. 18 No. 2
March, April, May, 1983
Editor—Margery Lee
Contributing Editors—Stephen Birnbaum, Janet Bennett, Sandra L. Miller, Karen Cure
Creative Director—Paul Brewer
Art Director—Joe Takahashi
Graphics Designers—Wally Seferian, Dathan Shore
Subscriptions—Bettie Woody

CHANGE OF ADDRESS

The Post Office will not forward copies, and we cannot send duplicates of copies that go astray. So please give us at least four weeks' notice when changing your address. Preferably send address label from back issue, but always include both old and new addresses and zip codes, to DISNEY NEWS, P.O. Box 3310, Anaheim, California 92803.

SUBSCRIPTION PRICE

In the United States: $6.00 for two years (eight issues). Outside the United States: $6.00 for one year (four issues). American Express, VISA and MasterCard accepted.

DISNEY NEWS is published four times yearly by Walt Disney's Magic Kingdom Club, a division of Buena Vista Distribution Co., Inc. All rights reserved. Reprint of material only upon written approval of the copyright owner, P.O. Box 4489, Anaheim, California 92803.

SUBSCRIPTION SERVICE

For further information concerning DISNEY NEWS subscriptions and renewals, please call (714) 999-4168. Your subscription does not include a Magic Kingdom Club membership card. Contact your company's Personnel or Recreation office to obtain a card.

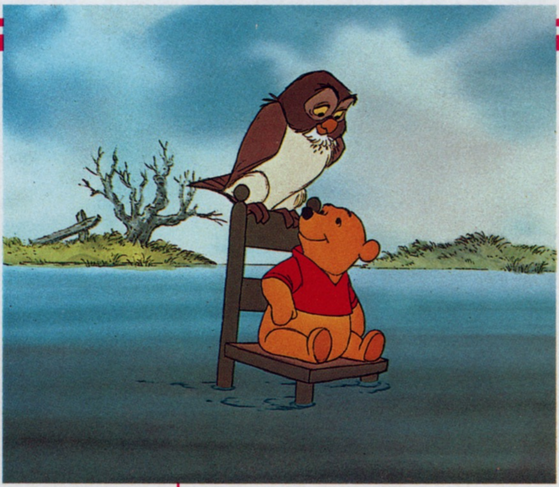
Dates and times of special entertainment and other activities, offers and prices, subject to change without notice.

© 1983 Walt Disney Productions

Cover: The only structure of its kind anywhere, Epcot Center's colossal geosphere towers 180 feet above the entrance to Future World, where guests venture back through time to the dawn of history.

Page	Article
2	WALT DISNEY PRODUCTION HIGHLIGHTS New Disney music, Tokyo Disneyland, Pooh books and more.
4	FOOD, GLORIOUS FOOD by Sandra L. Miller A guide to many restaurants in Disneyland, Walt Disney World and surrounding areas.
8	THE DAD AND DAUGHTER CLASSIC by Al Barkow Veteran golf writer reports on his daughter's progress on the Wee Links at Walt Disney World.
10	EPCOT CENTER FILMS by Karen Cure The cinematic achievement at Epcot Center is unique in every sense.
14	NEW DISNEY CHANNEL GEARS FOR FAMILY VIEWING The Disney Cable announces exciting new programming.
16	THINGS THAT GO BLOOM IN THE SPRING by James McGrath Spring, with all its related colors and floral fragrances, arrives in redolent splendor at Walt Disney World and Disneyland.
19	LET'S GO TO THE MOVIES by Janet Bennett "Trenchcoat," "Something Wicked This Way Comes," and a re-release of "Snow White And The Seven Dwarfs" are in the wings.
20	CRAFTS OF THE KINGDOMS by Anne Coppinger A wealth of material from around the world is available in Disney craft-filled shops.
22	FRIENDS OF WINNIE THE POOH by Victoria M. Sopkin Making a bear of a fairy tale are the many characters who are seen with WINNIE THE POOH roaming the lands of the Magic Kingdoms.
24	BEHIND THE SCENES by Leonard Maltin Story behind the voices of the most beloved Disney characters.
26	CLUB BENEFITS, VACATION ADVENTURES, AND SPECIAL VALUES.

WALT DISNEY PRODUCTIONS HIGHLIGHTS



POOH, POOH!

If your offspring enjoys the story of Winnie-the-Pooh and his friends that appears in this issue, be sure to look into a pair of top-rated new books for preschoolers that stars this most lovable of bruins.

Walt Disney's Pooh's Adventures With Words includes not only a short story, to be read aloud at bedtime, but also brightly-colored illustrations labeled with the appropriate words to help you teach your youngsters to read. The type is big, the pictures are as endearing as Pooh himself, and the word book-picture book combination is unbeatable.

Walt Disney's Travels With Pooh—wherein Pooh and Christopher Robin go safariing in Africa, rocketing into outer space, and diving in the deep blue sea—takes the same word book-picture book approach.

The books cost $6.95 and $8.95, respectively. For details, visit your bookstore or contact E.P. Dutton; 2 Park Ave.; New York, NY 10016 (212-725-1818).

PIXIE DUST OVER TOKYO APRIL 15TH

While the rest of the world was still shaking its head in wonder at the magnitude of the Disney achievement at Epcot Center, some 150 Disney employees were half a globe away in Japan, quietly aiding in the opening of yet another Magic Kingdom. And this April 15, inaugural in Japan may well make the famous blooming of that nation's cherry blossoms later in the spring seem anticlimatic. Reservations are required for entrance to the new Tokyo Disneyland, and adult tickets cost around $15 each, depending on the exchange rate.

Tokyo Disneyland®

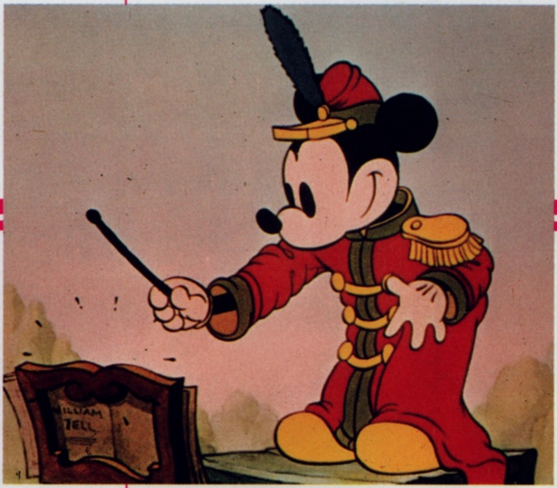
Easter Eggs and All That

The quintessential Easter celebration is best experienced at Disneyland. On that special Sunday morning, it's as quietly festive as Easter should be, with bright spring flowers heralding the season at every turn. Sunday afternoon there's the loveliest of gentle, old-fashioned parades, full of parasols and fancy bonnets and straw boaters, antique autos, high-wheeled bicycles, baby carriages, banner-decked tricycles, old-time baseball players, and such—all under the watchful eye of the world's most famous rabbit, the Easter Bunny himself. For youngsters there's a special treat: at Thumper's Easter Egg Hunt, Bambi's bunny friend sends the three-to-eleven-year-old crowd on a park-wide search for prizes like ice cream, popcorn, plush toys, and admission passports—all free. There's a character parade every afternoon, and if tentative plans are approved, you'll also be able to see the extravagantly gorgeous Main Street Electrical Parade every night. Hours will be 9 A.M. to midnight from March 26 through April 2; from 9 A.M. to 9 P.M. on Easter Sunday, April 3; and from 10 A.M. to 7 P.M. from April 4 through 8.

Meanwhile, don't forget about the reopening of Fantasyland, with its dazzling new Pinocchio ride and revamped old favorites like Peter Pan's Flight. The debut is scheduled for early summer—but keep your eye out for an occasional sneak preview.

Everybody Wins!
at the
Disneyland.
EASTER PARTY
WIN a trip to
Walt Disney World.
or 1 of 170,000 instant prizes in Thumper's Easter Egg Hunt
You're An Instant Winner In
Thumper's
EASTER EGG HUNT
Scratch off Thumper's Easter Basket to reveal your instant prize
YOU WIN A...
WIN A Walt Disney World VACATION
(tear off)
Name
(Please Print)
Address
City
State
Zip
Age
Home Phone

A Musical Medley for Mickey's Fiftieth



Fifty years ago Walt Disney dreamed up a little mouse named Mortimer, rechristened him Mickey at his wife's suggestion, and set him off on one of the longest, most successful cinematic careers in history. So it's no wonder that people are celebrating. For one of the latest and most intriguing of the birthday tributes to Mickey is a collection of fifty years of the best Disney music on record and tape. "Whistle While You Work," "Zip-A-Dee-Doo-Dah," and "A Dream is a Wish Your Heart Makes" are only a few of the chart busters from animated classics like *Bambi, Dumbo, Pinocchio, Snow White, Sleeping Beauty, Song of the South, Peter Pan,* and others that are featured in the collection. "It's A Small World," a Magic Kingdom theme, is there as well. And for those who grew up in the Fifties, there's a Mickey Mouse Club medley (including "Talent Roundup" and "We're the Mouseketeers") that will conjure up many memories of Annette and Cubby and all those afternoons after school. At $19.95 for the five LPs or $23.95 for the quintet of cassettes or eight-track tapes, the price is certainly reasonable. For details, contact Columbia Musical Treasuries; 1400 Fruitridge Ave.; Terre Haute, IN 47811 (812-466-8125).

MORE STAGGERING STATISTICS FROM EPCOT CENTER

Epcot Center is a world of mosts and bests, of biggests and firsts. But Kodak's Journey Into Imagination boasts more than its share, including

- the largest hologram ever produced
- the first three-dimensional film ever made in 70mm format ("Magic Journeys")
- the largest-ever polage, a painting that uses color produced by refracting light through polarized filters to create the image (the artist who executed this 25-by-40-foot giant had previously worked on paintings measuring no more than four feet in height)

JAPANESE FIREWORKS

They're red and white, not quite as flashy as those made by the Italians and the French—but completely, and almost surrealistically, symmetrical. They're also the highlight of Disneyland's Festival Japan, a two-day extravaganza of Japanese arts and culture involving literally hundreds of craftspeople, cooks, and entertainers from both here and abroad—koto players, elaborately coiffed and kimono-clad marchers, stick dancers, drummers, ice carvers, origami folders, candy makers, and more. Watch for the spectacular floats, seldom seen outside Japan. March 19 and 20 are the dates at Disneyland in Anaheim.

Calling All DISNEYANA Collectors

Walt Disney always insisted on top quality when it came to producing merchandise bearing the likeness of the characters he created. As a result, many of even the earliest of the statuettes that were licensed have survived the years unscathed. But the demand for these trinkets far outstrips the supply, so prices are high. If you want to collect Disneyana, your best bet may be to begin with more recent creations and hold onto them until the value climbs. Of course, the scarcer the item, the greater its potential worth; for instance, the individual drawings, called "cels," from Disney animated features command relatively high prices. So do licensed items produced in restricted quantities by companies such as Grolier Enterprises, which not long ago announced the debut of a new Walt Disney Collectors' Society. Members get first crack at the handsome, high-quality, limited-edition collectibles that the firm produces (for example, a series of fine, hand-painted ceramic scenes straight out of the seventeen animated film classics, priced at about $43 each). For information about the club or about a new *Disneyana Collector* newsletter from the same company, contact Grolier Enterprises, Inc.; Sherman Tpke.; Danbury, CT 06816 (203-797-3666).

FOOD, GLORIOUS FOOD!

Where To Beat The Munchies In And Around Disneyland And Walt Disney World

by Sandra L. Miller

It's impossible to know what first-time visitors to Disneyland and Walt Disney World expect to find in the way of food; perhaps little more than hamburgers, hot dogs, french fries, and fizzy soft drinks. So they may understandably be surprised to discover such varied menus as actually exist.

At Disneyland, white-toqued chefs whip up elaborately garnished omelets at the American Egg House, and tasty tacos, seafood jambalaya, massive fresh fruit salads, and New York steaks are no less prevalent. At Walt Disney World, there's a variety of fine hotel restaurants, a myriad of eateries in and around the Magic Kingdom, and a world of superbly varied ethnic restaurants from which to choose at Epcot Center.

With such a selection, mealtimes in the parks become as enjoyable as the hours in between. And when hunger strikes between meals, there are dozens of snacking-good choices—including ice cream, delicious frozen juice bars, and popcorn.

DISNEYLAND

We've organized this meal-by-meal guide to describe what restaurants offer which specialty and where they may be found in the parks and their surrounding areas.

Breakfast

If a pile of flapjacks or a plate of eggs and bacon sounds appetizing, a number of eateries in and around the Magic Kingdom of Disneyland can fill the bill.

The *American Egg House* on Main Street serves up Belgian waffles topped with strawberries and whipped cream. A hearty selection of omelets (everything from plain cheese to sliced avocado and alfalfa sprouts is also on the menu—you can even watch the chef as he creates these fluffy concoctions. Speedy options for a morning meal are the buttermilk doughnuts at *Sunkist, I Presume* in Adventureland; the turnovers at *Tomorrowland Terrace* in Tomorrowland; or the irresistible fritters at the *Mint Julep Bar* in New Orleans Square. Breakfast is served all day at the *River Belle Terrace* in Frontierland; Walt Disney himself used to breakfast here most Sunday mornings. Regular and short stacks of pancakes or waffles, topped with all sorts of berries, sell like hotcakes here, and the

continued

younger set favors pancakes arranged and garnished to look like Mickey Mouse.

Outside Disneyland, Breakfast fare at *Mazie's Pantry* at the *Disneyland Hotel* in Anaheim ranges from bagels and cream cheese to crepes Normandy (with apples and pecans). Try the tables outside—you'll feel like you're dining at a sidewalk cafe. If you're especially hungry, the Texas-style breakfast at *Belisle's* in Garden Grove—complete with 13 eggs, 2 pounds of meat, a stack of hotcakes, potatoes, and cornbread—is a rib-sticking way to begin the day. For the slightly less ravenous, *The Original Pantry* in Los Angeles prepares an outstanding ham omelet (with half a pound of cubed hamsteak), served with some of the best hash browns around, grilled sourdough bread, and delicious strawberry preserves.

Lunch

When the clock strikes noon, it's time for a hearty lunch, especially after a busy morning in the Magic Kingdom. There are spots throughout the park and all around Anaheim to quiet rumbling stomachs.

The *Tahitian Terrace* in Adventureland (open only during busy seasons) is a good lunch choice with offerings like chicken salads, barbecued ribs, and Monte Cristo sandwiches. And if you're still hungry, the rum cake is a perfect dessert. For lunch with a Southern accent, try the filet of sole and poulet Marco Polo (chicken stuffed with broccoli and Canadian bacon and topped with mornay sauce and Parmesan cheese) at the *Blue Bayou Restaurant* in New Orleans Square. For a lighter meal, there are delicious salads and sandwiches at the *Carnation Ice Cream Parlor* on Main Street (and don't miss the scrumptious ice cream specialties here).

Around Orange County, a bistro lunch made up of a slice from a homemade terrine, brie and Gouda cheeses, fresh fruit, and a baguette of sourdough bread is a favorite at *Mr. Stox* in Anaheim. *Salmagundi's* in Costa Mesa offers lighter fare at midday. Soups are the specialty, and the salad, quiche, and crisp rolls are excellent accompaniment. If you're in Los Angeles and looking for authentic south-of-the-border cooking, *El Cholo* is one of the best choices. The burritos and combination platters are real knockouts. Or if pizza is what you crave, head over to *Chicago Pizza Works,* where deep-dish is the name and choosing one of the many toppings is the game.

Dinner

When dinnertime arrives, everything from an old-fashioned chicken dinner to a flaming Tahitian dessert is right at your doorstep.

During the summer season, the patio area outside the Plaza Inn on Main Street becomes the *Plaza Terrace,* a waitress-service restaurant. Choice-grade New York sirloin steaks are the specialty here, along with roast beef, smoked pork loin, halibut steak, and chicken cutlet. The *Tahitian Terrace* in Adventureland is famous for its *laulaus,* a pork-and-beef dish in *ti* leaves—and don't miss the flaming specialties for dessert. The jambalaya creole (shrimp, whitefish, scallops, crabmeat, ham, and sausage in a tomato sauce), delicious prime ribs, and steaks at the *Blue Bayou Restaurant* in New Orleans Square are also among the favored dinner entrees at Disneyland.

The *Overland Stage* at the *Hilton at the Park* in Anaheim recreates the Old West, and twice a month serves up wild game—buffalo, bear, and elk. *JW's* at the *Anaheim Marriott* offers a first-class menu of nouvelle cuisine. Specialties include pheasant in sauce Bercy, sole with fish mousse and sorrel sauce, and medallions of beef with steamed oysters. A family-style meal at *Mrs. Knott's Chicken Dinner Restaurant* in Knott's Berry Farm in Buena Park is a good choice for the whole clan. The traditional menu, first served during the Depression, is still available: a rhubarb/cherry appetizer, homemade biscuits, cabbage seasoned with ham, chicken, and boysenberry pie. Farther north in Los Angeles, *The Rib Joint* (known locally as RJ's) is the place for sumptuous ribs, seafood, and salads. Note: the portions of chocolate cake are colossal.

WALT DISNEY WORLD

Breakfast

Some people opt for an ordinary breakfast of eggs and bacon in their hotel room, but there are many other ways to start the day both in Walt Disney World and around the Orlando area.

In the Magic Kingdom, two good choices on Main Street for eggs, pancakes, cereal, and pastries are the *Town Square Cafe* and the *Crystal Palace.* Other quick stops for coffee and a roll or a sweet pastry are dotted throughout the park.

The hotel restaurants offer a greater variety of spots for a wholesome morning meal. It's a real treat to eat with the characters at the buffet breakfast at the *Terrace Cafe* in the *Contemporary Resort Hotel.* At the *Polynesian Village Resort Hotel,* the characters meet guests at Minnie's Menehune character breakfast in the *South Seas Dining Room,* while banana-stuffed French toast (made with thick slices of deep-fried sourdough bread stuffed with bananas and rolled in cinnamon and sugar) is the morning attraction at the *Coral Isle Cafe.* The *Trophy Room* at the *Golf Resort Hotel* features an immense all-you-can-eat buffet to please all hearty eaters.

If your agenda begins with a shopping expedition, the gardenlike *Verandah Restaurant* at Walt Disney World Village offers a complete breakfast menu. And don't miss the banquet-style breakfast with the characters on the *Empress Lilly* riverboat restaurant.

A day at Epcot Center is best begun with omelets or scrambled eggs at the *Stargate Restaurant* in World Showcase. For breakfast with a view of The Land pavilion, visit the revolving *Good Turn* restaurant.

Outside the park, there are a number of noteworthy establishments for Sunday brunch. At the *Cafe on the Park* in the *Harley Hotel* in Orlando, there's an all-you-can-eat brunch featuring a wine or champagne cocktail, soup, and bread, as well as a luncheon entree or a breakfast course *plus* dessert. *Maison & Jardin* in Alta-

monte Springs and *Bennigan's* in Orlando also offer special Sunday morning repasts.

Lunch

Breaking up a day in the Magic Kingdom, Epcot Center, or the Walt Disney World Shopping Village with lunch at one of the resorts can provide energy to keep going until closing time. Or there are always places to eat that allow you to stay nearer the action.

Burgers and fries are available at practically every turn in the Magic Kingdom, but for something special try the delicious soups and black walnut bread at the *Liberty Tree Tavern* in Liberty Square; teriyaki-sauced hamburgers topped with a pineapple ring at the *Adventureland Veranda;* pizza at *Lancer's Inn* in Fantasyland; health food at the *Lunching Pad* in Tomorrowland; or salads and casseroles at *King Stefan's* in Cinderella Castle.

For an away-from-it-all lunch, try the *Pueblo Room* at the *Contemporary Resort* or the *Coral Isle Cafe* at the *Polynesian Village.* At the *Golf Resort,* don't miss the French-fried ice cream served on a peach half with vanilla sauce in the *Trophy Room.* The buffets at the *Papeete Bay* at the Polynesian Village and at the *Top of the World* at the Contemporary Resort are also well worth a detour.

Walt Disney World Village boasts the best spot in the world for deli-style lunches—*Heidelberger's Deli,* with its wide selection of meats, cheeses, rolls, and breads. For lunch with a view and good stuff from the sea, try *Cap'n Jack's Oyster Bar.* The Lake Buena Vista Club serves up a variety of salads, crepes, sandwiches, and the wondrous house specialty—Gold Brick Sundae (vanilla ice cream doused in a crunchy, milk-chocolatey sauce)—all in a country-clublike setting.

While exploring Epcot Center, you're bound to discover many choices for a midday meal. The *Farmers Market* at The Land pavilion has several snack stands offering salads, sandwiches, baked potatoes with all kinds of fillings, desserts, and drinks. Head over to World Showcase for a wide choice of international cuisines. *Le Cellier* in the Canada pavilion offers pork-and-potato-filled pies, Canadian cheddar cheese, and a mouth-watering maple syrup pie for dessert. "Pub grub" is the bill of fare at the *Rose & Crown Pub and Dining Room* in the United Kingdom. Here you'll find fish and chips, Welsh rarebit, and a great selection of beers and ales. The *Biergarten* in Germany, one of the jolliest places to eat in all of Epcot Center, has a show of traditional German entertainment, *bratwurst, bauernwurst,* potato dumplings, sauerkraut, and huge steins of beer.

If you're in the Orlando area at noontime, go to *Lili Marlene's Aviators' Restaurant* at Church Street Station. The famous crispy potato skins alone are worth the trip. *Valentyne's* offers oysters, salads, and quiche on their lunch menu. Or stop in at the *East India Ice Cream Company* in Winter Park for big deli-style sandwiches and a special ice cream creation in out-of-the-ordinary flavors.

Dinner

After a long day of adventures at WDW, dinner should be a relaxing and pleasant experience. You can stay within the boundaries of the World or venture further outside.

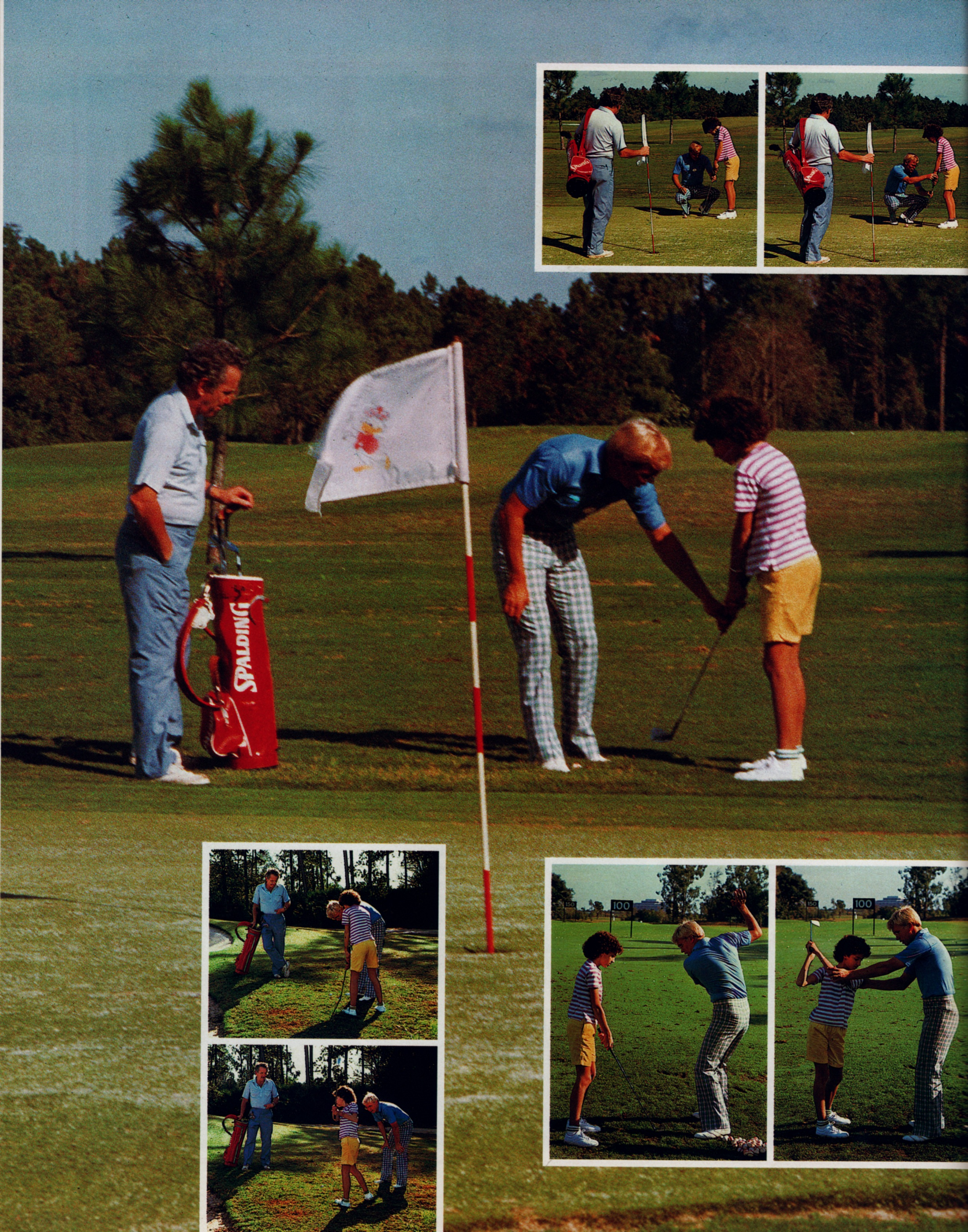
When the Magic Kingdom is open late and you're waiting for the Main Street Electrical Parade, visit the *Columbia Harbour House* in Liberty Square for some delicious chicken or fish. Chowder and cornbread muffins round out the meal in this nautical setting. If you're still on the run, have a quick hamburger or hot dog at *Pecos Bill,* a comfortable sidewalk cafe in Frontierland.

For continental elegance, dine at the *Gulf Coast Room* at the Contemporary Resort; grilled lamb chops, seafood en brochette, and veal marsala are specialties of the house. Carlos, the strolling guitarist, fills your evening with musical memories. For a dinner with a Polynesian flair and a breathtaking view of the Seven Seas Lagoon, the *Papeete Bay Verandah* at the Polynesian Village is the place to be. Red snapper, prime ribs, and other exotic Polynesian-style offerings delight your palate while Polynesian dancers and a small combo offer entertainment.

For another dinner-with-a-view—this time in Walt Disney World Village—visit the *Village Restaurant.* The fresh fish specialty here is well worth the wait that is usually necessary. For one of the most elegant experiences anywhere, make reservations for *The Empress Room* on the *Empress Lilly* riverboat restaurant. The excellent service, the atmosphere, and the pink damask wallpaper are the perfect complement to the culinary offerings: smoked duck with horseradish, Dover sole stuffed with salmon mousse, and luscious desserts.

An enticing selection of international cuisines awaits you at Epcot Center. The *San Angel Inn Restaurante* in the Mexico pavilion has soft tortillas, *mole poblano* (chicken in a spicy chocolate sauce), and *chongos zamoranos* (milk curd in syrup) for dessert. Another delightful spot is *L'Originale Alfredo Rome Ristorante* in Italy, where the world-famous fettucine all'Alfredo is served. And in all the World, the piece de resistance is *Les Chefs de France* in the France pavilion. It is operated by three highly-acclaimed French chefs, and at dinnertime, both an a la carte menu and a multi-course prix-fixe meal are offered. A ramekin of snails, salmon souffle, and wonderful fish and meat dishes are all served with special flair.

If you're in Orlando at the dinner hour, visit *Barney's Steakhouse* in Orlando. Their steaks, prime ribs, and seafood all get high honors. For dinner in a casual, Tex-Mex style, the *Bee Line Restaurant* is a good choice. The tacos are the best in town and the guacamole is great. *Le Cordon Bleu* in Winter Park is a popular spot for artichoke bottoms filled with crabmeat, beef Wellington, and duck a l'orange—a satisfying end to a busy day in and around Walt Disney World.


SPALDING
150
100

THE DAD AND DAUGHTER CLASSIC

Lessons On The Wee Links At Walt Disney World.

by Al Barkow

It is a father's fondest hope that his children will take up the hobbies or interests he himself cherishes. At the same time, it is a wise father who refrains from instructing his own offspring on the ins and outs, the whys and wherefores, of his beloved whatever-it-may-be. There is something unexplainable about teaching our children certain things, something that tends to bring out our crankiest impatience.

For example, we can calmly teach a perfect stranger to drive a car, but when our own child is at the wheel we become short-tempered and intolerant. As a result, driving schools flourish.

Thus, I thought I might find the perfect wedding of desire and restraint at Walt Disney World and its celebrated Wee Links golf program, where I took my 13-year-old daughter, Deborah, for a formal, professionally conducted introduction to a game that has been my passion since I was her age. I write about the game for a living, so I often take my work home with me. At one time I played well enough to compete in a U.S. Amateur championship. Deborah has seen me swing clubs, real and imaginary, since she was born. The thump of a 9-iron against carpet is surely one of her earliest aural experiences, and there were times when I lulled her to sleep in her crib expounding on the advantages of an upright backswing over a flat one, and of a flat backswing over an upright one, not to say whether the weak left-hand grip is better than the strong one, and vice versa. What is more, she herself had putted a few balls around the living room.

Does Father Know Best?

So Deborah had some knowledge of golf, however, sporadic, going into Wee Links. But would that experience aid or hurt her when a true card-carrying golf teacher took her in hand? Perhaps the pro would cultivate a Nancy Lopez from seeds I had sown. And what about Dad? Could I sit silently while my daughter learned the game? Or, like a father facing his daughter's first boyfriend, would I hover suspiciously over their shoulders? And, perhaps most importantly, would I finally find out whether an upright backswing is better than a flat one?

For openers, I cheated a bit, although it turned out to be instructive. The evening before Deborah was to meet Eric Frederickson, the personable head professional at the Walt Disney World golf complex, I took her out to the practice range to hit a bucket of balls. I said that she ought to have some sort of feel for the relationship between club and ball. Subconsciously, I probably didn't want either of us to be embarrassed the next day. Anyway, she had difficulty making the "relationship." She topped most of the balls, when she made any contact at all. I winced, though with a smile, saying she should keep her head still and her eyes on the ball. None of my instruction helped. I eventually took up one of her clubs and finished off the bucket of balls. Deborah is a mature 13-year-old who knows her father. She didn't mind.

A Real Pro

Eric Frederickson was excellent: he was knowledgeable, he gave clear instructions, and, of course, he was patient. After all, he was a stranger. Frederickson said people with small hands should use an interlocking grip and showed Deborah how to do it. I could have told her that but if she said it was uncomfortable, which it is at first, and as she did say to Eric, I would probably have lectured her about how good things don't come easy. The pro told her she had to interlock, and she did. In fact, it was hard to get her to unlock. She said "it was a pain" to get back into the grip. Kids!

It finally came time to hit some balls. Deborah topped the first few, repeating her performance of the evening before. "You're raising your left heel too far off the ground," Frederickson told her. She kept her heel lower and did not top any more balls.

"So that's the secret," I said to myself, somewhat chagrined, but then immensely pleased when my kid whopped a ball well into the air and with quite a lot of force for a girl built for ballet. Indeed, she herself watched the flight with mouth agape and eyes wide. I took pleasure in her pleasure.

I patted myself on the back, thinking that some of that coordination had to be inborn. However, not all Deborah's subsequent shots were so successful—her hands got tired, mainly because she was holding the club too tightly. That comes from trying too hard, a chronic problem for her dad, who has sometimes squeezed a club until his knuckles frosted over.

All right, it was onto the golf course for what would be an absolutely new experience for Deborah.

Learning The Links

The Wee Links consists of 6 holes, the longest measuring 425 junior yards—two feet make a junior yard. Opened in 1980, the Wee Links is funded by the PGA Tour and is meant to bring young blood into the game, as well as to encourage other communities around the country to establish similar layouts. It is also meant to promote family golf, since young children have difficulty getting on regulation courses, even when their parents can play with them. The entire concept is supported by Walt Disney World, which donated the land—25 acres within two of the three 18-hole championship courses at Walt Disney World—to construct the 6-hole layout.

The Wee Links tees and greens are of Mod-Sod, a special low-maintenance turf, instead of more-difficult-to-care-for natural grass. Kids can play the Wee Links for $3, including use of a set of junior-size clubs if they need them. Eric or one of his assistants will also give one free 15-minute lesson on request. Some 6,000 rounds a year are played on the Wee Links, which is also the site of the annual Pee Wee International Golf Championship.

Well, this day there was a special event—the Dad & Daughter Classic. Deborah would do the playing, her Dad the caddying and rooting, without any pestering. She was terrific, and I was perfect—well, almost.

Deborah was in awe looking 95 yards downfield to the flagstick of the very first golf hole she would ever play. "I have to hit it that far?" "Not with one swing, Deb."

For her opening drive she interlocked, stood nice and tall, kept her left heel low, and hit a runner to the right. She whiffed a few after that—"Yes Deb, I'm afraid each one counts a stroke"—but held on gamely to a score on 9. Not bad.

Although the next hole was twice the length of the first, her attitude was already cooler. She scored another 9, much better considering the distance covered. She wanted to go on. She didn't want to "lose the feel."

I sympathized with her, I was proud of her, but I said it was getting dark and that was enough. Eric looked at me quizzically. Deborah said it wasn't even lunchtime. I said she shouldn't overdo it.

Fact is, Eric had told Deborah something on the second tee about lining up correctly. She shouldn't see her left shoulder when she looked at the target. That sounded very interesting. I had been having trouble getting aligned and wanted to try the advice. Deborah had plenty of time to play more holes—years and years. I'm working on a much tighter schedule. When I gave her my real reason, later, she nodded with sublime understanding. The Wee Links was a lesson for both of us.

EPCOT CENTER FILMS

by Karen Cure

Visitors to the Magic Kingdom at Walt Disney World and Disneyland have come to learn that film can be used to create many effects—from rear screen projections that form unusual backgrounds to the total immersion of 360° CircleVision. This spectrum of possibilities often has been used to great effect. Still, cinema hardly plays a dominant role in making the magic of the Magic Kingdoms, so it may come as something of a surprise to visitors to Epcot Center to discover the remarkable variety of film presentations and techniques that are so much a part of the fulfillment of Walt Disney's greatest dream.

Whether an Epcot Center visitor is a student of cinematic technique or just a guest eager to have a terrific time, each is likely to be dazzled by the films of Epcot Center. Disney's Imagineers have taken a medium that merely entertains guests in the Magic Kingdoms—in such CircleVision 360° shows as *Magic Carpet 'Round the World* in Florida and *America the Beautiful* in California—and created movie shows for Epcot Center that literally stun the senses, by making quantum leaps forward in both film technique and content.

Film Journey

Kodak's Journey Into Imagination pavilion, for example, is home to the world's first three-dimensional motion picture in a 70mm format, and Exxon's Energy show boasts the largest example of motion picture animation ever produced. Enormous screens that wrap around huge theaters and dwarf the audience are the order all around Epcot Center, and the images seem almost surrealistically lifelike because most were shot and projected at the speed of 30 frames per second. This is 25 percent faster than the 24 frames per second used in most other theatrical productions and which create a strobe or "flicker" effect not possible at 30.

All of the movie sound tracks were recorded with computerized digital equipment especially designed for the film projects; about five times more costly than traditional recording methods, this equipment also delivers proportionately more realistic results. And each auditorium's sound system represents a comparable state of the art—so that when you hear a cricket chirp or a buzz saw whine in The Land's film, *Symbiosis,* you know precisely where that sound originated. According to Don Henderson, a 30-year veteran of Hollywood studios who acted as manager of Epcot Center film production, he's "never seen anything that even comes close to the magnitude of the project."

"This has got to represent the ultimate in filmmaking," he continued. "We're giving the best people the world's best equipment and are literally stretching the medium as far as it will go."

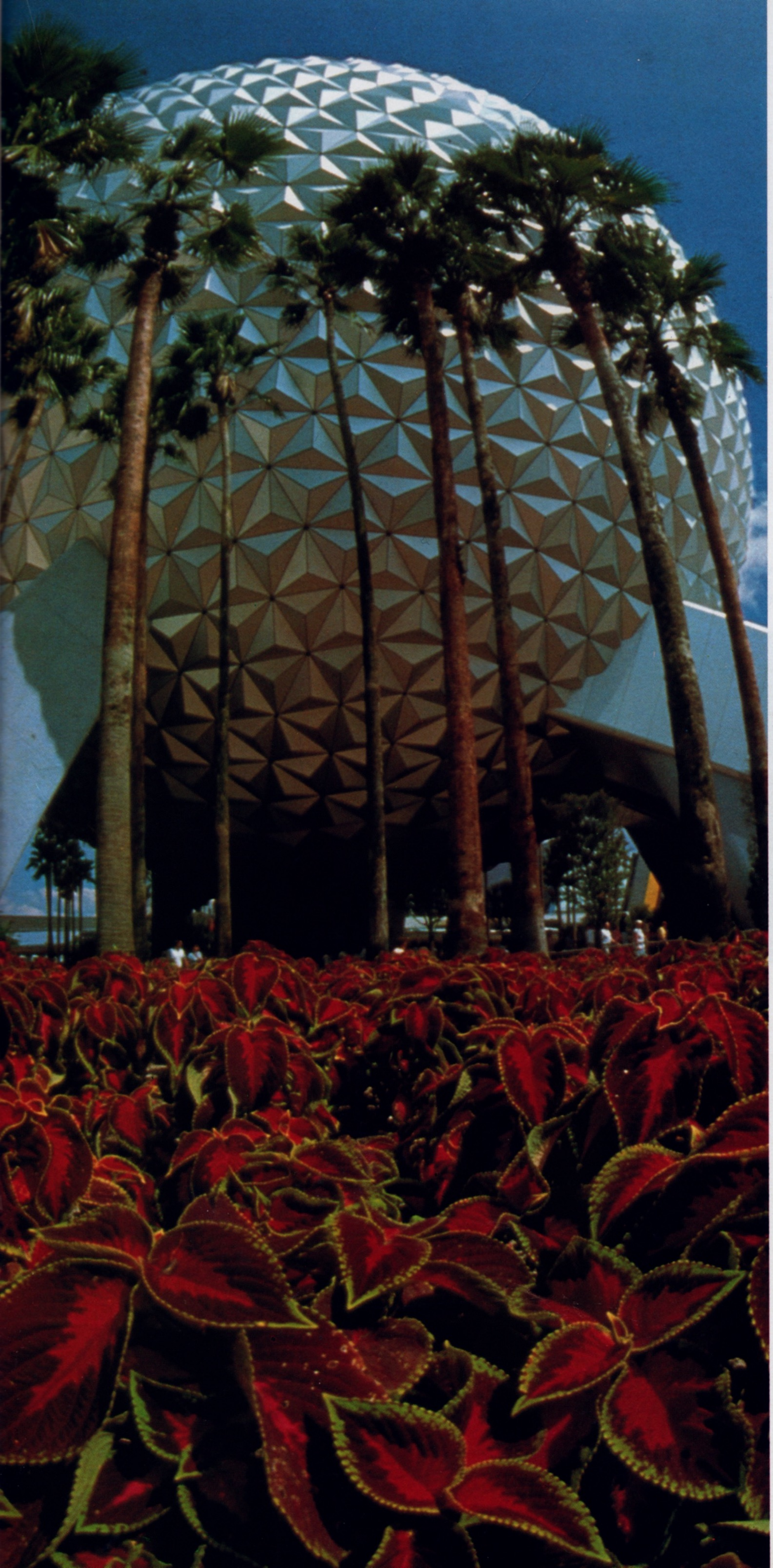
Randy Bright, executive producer of Epcot Center films, observed, "We don't reject show ideas because they may appear 'technically impossible' or because 'it hasn't been done before.'" And so if the technology didn't exist, Disney Imagineers developed it, not only constructing entire new camera systems from scratch, but also creating a customized, computerized editing room, not to mention entire theaters that are unique in the world.

In all, some 1.5 million feet of film were originally shot by 16 production crews working for more than two years in 30-odd countries and nearly every state in the United States. Epcot Center's four full hours of motion pictures includes only 73,000 of the very best of this location footage.

Here's what to look for:

The Land: *Symbiosis* takes an academic notion—"the delicate balance between technological progress and environmental integrity" as exhibited through agricultural history—and offers 18 minutes of visual poetry. Using 70mm film shot at that rich, bright-looking 30 frames per second, filmmaker Paul Gerber shows farming, fishing, and forestry practices in about 30 nations during every season. The scenery is purely spectacular—rice paddies, endless wheat fields, brutal storms, frightening droughts, and more. The theater's 13 speakers, playing a baker's dozen different sound tracks, allow for the kind of realistic aural effects that you simply don't get in conventional movie theaters.

Journey Into Imagination: For the unusual *Magic Journeys,* Disney Imagineers started from scratch, designing their own three-dimensional photography system with the capability of delivering some of the biggest, clearest, and sharpest images ever produced in 3-D, in both slow motion and high speed. But even as startling as the resultant you-are-there effects, what really makes the show is the imaginative story line that puts each member of the audience inside a child's imagination. Beginning with a handful of children racing across a meadow and gazing at clouds, it also brings a frothy pink-and-white cluster of spring blossoms right to the tip of your nose. The sense of proximity is so realistic that more than one visitor reaches out to touch them. Dandelion spores float through the air, turn into stars, and



are then transformed into a sun whose rays become water right before your eyes. In another scene, a child's kite changes from bird to fish to a whole school of fish, to a flock of birds, bird wings, the flying horse Pegasus, a real horse, and then a spirited steed on a merry-go-round. The brass harness ring of the carousel horse floats out at the audience, tempting all to try to catch it. Then the ring itself turns into a moon, then bats, then frightening witches and their masks and finally the Sphinx.

The moving music is by Richard M. and Robert B. Sherman, composers of "It's A Small World," among other Disney classic melodies. The film's director was Murray Lerner, awarded an Oscar for his documentary of Isaac Stern's concert tour of China, *From Mao to Mozart*.

Universe of Energy: Perhaps the most innovative of the four cinematic experiences to be enjoyed in this pavilion presented by Exxon is the first—a sort of animated montage (some call it a "kinetic mosaic") of basic energy sources such as fire, the seas, and the sun. Czechoslovakian artist Emil Radok has made it seem to ripple in textured layers and patterns across a screen. This unique screen is comprised of a hundred triangular, three-dimensional solids that periodically rotate on signals from microprocessors to reveal either a black side, a reflective side, or a projection surface, depending on the aesthetic requirements of the section of the film that the theater's five projectors are showing at the time.

They're Eye-Catching Experiences

Energy, the theme of this show, is also the subject of the spectacular animated film previously mentioned, shown in the pavilion's main theater portion on a 32-foot-high screen that measures 155 feet in length—over half the length of a football field. Its 4½ brief minutes, which cost about $2 million to produce, are full of volcanoes, rain, lightning, plants, enormous beasts, and tiny insects in such abundance that it's impossible to take it all in in a single viewing.

Then there's the film in the Energy Information Center, into which the pavilion's extraordinary vehicles travel at the conclusion of the trip through the Disney recreation of the prehistoric times when fossil fuels were formed. Shown on a semicircular screen that stretches 210 feet from end to end, it takes viewers along the Alaska pipeline and to the North Sea, where the film crews worked under conditions so frigid that cameras actually froze and had to be heated before work could resume.

Some of the most eye-catching footage

continued

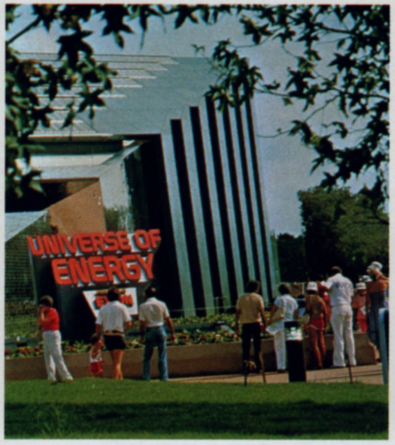
takes in a range of glacial mountains and the center of a 20-foot surfer's wave in Hawaii; the shot of the Space Shuttle launch, so unusual that even NASA wanted a copy, makes viewers feel that they're actually inside the flaming, sometimes pearly colored exhaust as the vehicle blasts off. In the final film of the pavilion, audiences are transported into a wedge-shaped theater with mirrored walls that create the illusion that they're completely surrounded by the weirdly glowing, laser-like images on the projection screen.

World of Motion: The zany scenes conjured up by longtime Disney art director Ward Kimball, who also shares the credit for creating the character of Jiminy Cricket, steal the show in this pavilion presented by General Motors. But for excitement, you can't beat the Disney-developed "speedrooms" in which 70mm films are projected onto the walls of the tunnels through which ride vehicles pass, to give the effect of racing along on a speeding train, hurtling downhill on a bobsled, charging through a swamp in the Everglades, floating high above the clouds—and finally plummeting into what seems to be a black hole in outer space.

Land

JOURNEY INTO
IMAGINATION
Kodak

Imagination



Energy

Motion

The American Adventure: In this pavilion the films provide a backdrop to the technically sophisticated show hosted by Audio-Animatronics figures representing Benjamin Franklin and Mark Twain and presented by American Express and Coca Cola. But it's worth noting that the film was made using the special A.C.E.S. camera that produced the outer space effects in the recent Disney film *The Black Hole* and which itself is a descendant of the multiplane camera that was first used to give such a feeling of depth to animated classics like *Snow White* and *Pinocchio*.

Canada: This pavilion's film, *O Canada!*, was produced in CircleVision 360, which visitors to both the California and Florida parks may already have experienced. But the advances in film and sound technique that have taken place since *Magic Carpet 'Round the World* and *America the Beautiful* were first produced are such that those old favorites compare to *O Canada!* in much the same way that a Model T compares to a Maserati. When the images, filmed with nine cameras mounted on a fixed pole, are shown in the round CircleVision theater, which features nine screens that completely surround viewers—and with sound from a comparable number of speakers—the motion picture takes on such immediacy that some viewers have been known to get queasy.

"In the old days," observes producer Randy Bright, "we'd shoot our CircleVision shows with a locked-down camera and let the action take place around it. But now we're using more mobile camera techniques and we've been able to create even more powerful sensations." Depending on an observer's predilections, the high point of the film may come during a scene in a cavernous Montreal cathedral, or during the ride across the Arctic on a dogsled, or while speeding above a train chugging down the track along a diamond-bright river. Narration is in both French and English.

China: "Going to China is like going back in time," noted producer Jeff Blyth, who spent seven months in this Far Eastern nation in the course of work on the 20-minute *Wonders of China: Land of Beauty, Land of Time*—2½ months scouting locations and another 4½ months shooting. "In some ways, it's still 1952 there. And despite the research I did before I left, I was surprised. Nothing can set you up for what you'll find there." The totally exotic nature of the nation that Blyth experienced comes across so clearly in this unusual CircleVision travelogue that many visitors to Epcot Center call it their favorite adventure. Narrated by an actor portraying the eighth-century poet Li Po, the T'ang dynasty's equivalent of Shakespeare, the film takes viewers from Tibet and Manchuria to the Forbidden City, the Potala Palace, the Temple of Heaven, and the Square of the Gate of Heavenly Peace. It travels to the Gobi Desert,

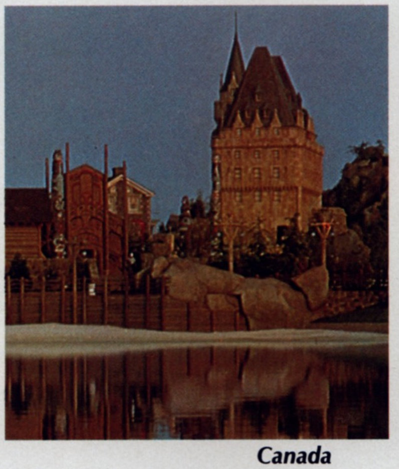
EPCOT CENTER FILMS

to Shanghai, to Guilin, and to the Yangtze River gorge; it shows off Mongol horsemen and their sinewy mounts; and it stops at the Great Wall in three different places, only one of them the Peking section of the 6,000-mile-long wonder that is seen by most China travelers.

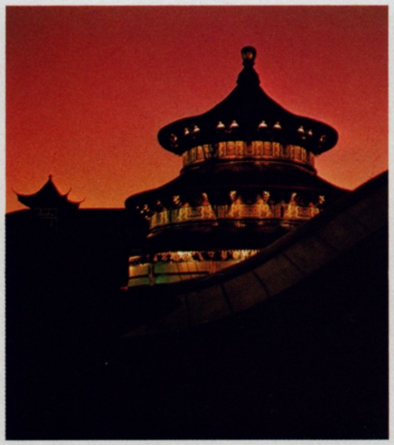
Some of these locations had never before been filmed by Western crews. In fact, in some instances, where the Chinese government would not permit the Disney camera men to shoot the aerial footage they wanted, Chinese film crews were sent out to record scenes first on videotape and then, after the Disney directors gave their approval, on film. Some filming sites were so remote that supplies and equipment had to be transported on camel back; in the Annui province, the crew hand-carried the 300-pound camera up the 16,700 steps that climb the steep flanks of Haungshon Mountain.

"Communication posed the single biggest problem," Blyth noted later. "It's difficult enough to make a movie when everyone speaks the same language. Occasionally, we'd film a scene in a place where the local people spoke a dialect that was unintelligible to our translators. Then I'd have to say something to the translator, who would pass it on to the people we were trying to direct. It was frustrating, especially when you're working against the clock, trying to get a difficult shot."

American Adventure



Canada

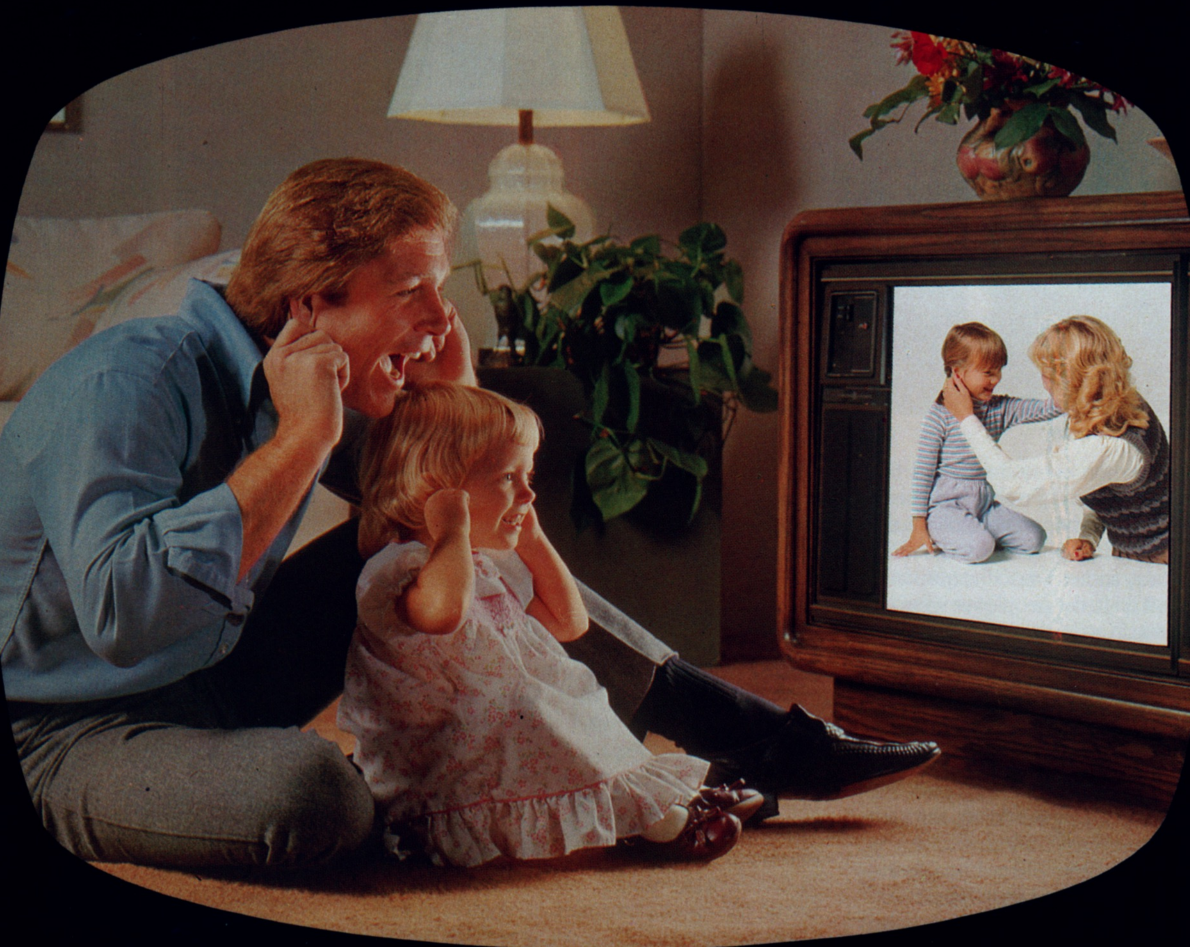


China

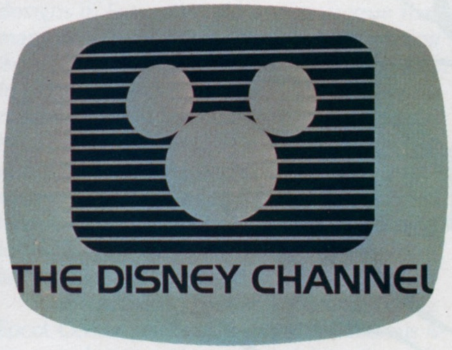
France

France: Lush and lyrical, set to French classical music recorded by the London Philharmonic Orchestra, the 18-minute-long *Impressions de France* takes viewers to a bustling village and a country wedding, through the vineyards at harvest time and into the French Alps, from fishing villages and cathedrals to stately châteaux, and from the Riviera to Paris herself. Each scene is shown on an immense five-part screen that seems almost to surround you, and the panoramas—like those of so many of the dazzling Epcot Center films—are enough to send visitors scurrying off to American Express' Travelport to arrange passage to Paris.

NEW DISNEY CHANNEL GEARS FOR FAMILY VIEWING

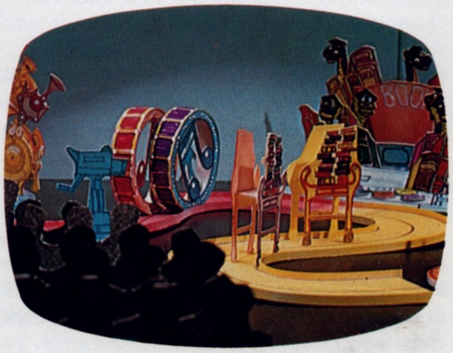


In April, Pay-TV viewers will be offered a new and welcome alternative. Walt Disney Productions will launch THE DISNEY CHANNEL, reaching out to children and adults of all ages whose interests demand entertaining as well as enriching TV fare.



From the resources of the Disney Library of film and television favorites, to original, new programs produced exclusively for THE DISNEY CHANNEL, to respected film and video offerings from around the world, this new Pay-TV service is committed to innovative, quality programming for the entire American family.

"Participatory" is the key word in much of the new programming for THE DISNEY CHANNEL. For example, "You and Me, Kid," a mid-morning show, will bring pre-schoolers and parents together for a variety of activities, sing-alongs and drama exercises. Program hosts will encourage viewers to use props readily at hand in their homes as they join in the fun. According to Peggy Christianson, Vice President of Program Development, " 'You and Me, Kid' is a fun-filled, hands-on experience that gives adults and youngsters 30 minutes of high involvement and 'quality time' together."

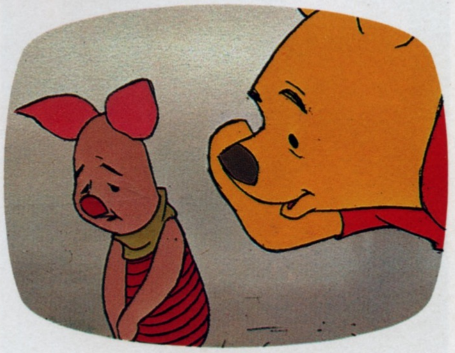


A number of other original shows are designed to be "interactive." "Contraption," a challenging, new game show, gives viewers a chance to "play along" as young contestants test their physical and mental skills with clips of Disney's animated classic films setting the stage. Bill Burrud's "New! Animal World," features some of the most fascinating glimpses of the animal kingdom ever recorded on film and involves the audience in a special "Animal Quiz" segment. "Wish Upon A Star" takes young viewers on a flight of fantasy as some of their wildest dreams and wishes are granted with the help of THE DISNEY CHANNEL magic.

THE DISNEY CHANNEL
THE DISNEY CHANNEL
COMPLETE PROGRAM LISTINGS
TRON
DUMBO
CLUB HOUSE NEWS

An integral part of all programming on THE DISNEY CHANNEL is *The Disney Channel Magazine*, made available free to all subscribers. This colorful publication contains program details and involvement activities that will not only enhance the viewing experience, but actually transform it into one of active participation. The monthly magazine also carries articles about the stars and personalities on THE DISNEY CHANNEL, "behind the scenes" glimpses of programs in production, a complete program listing, and "Mickey's Clubhouse Fun Book," a pull-out mini-magazine for the youngsters in the family.

Speaking of Mickey, everyone's favorite mouse will play a major role when this exciting new channel premieres. He'll be involved in a regular series based upon the hit record album, "Mousercise," encouraging fans to get—and stay—in shape. Mickey's classic cartoons will also be re-released on THE DISNEY CHANNEL, for the enjoyment of a whole new generation of fans, along with segments of "The Mickey Mouse Club," "Zorro," "Spin and Marty" and "Davy Crockett."



Another favorite character will delight pre-schoolers during the morning hours as Winnie the Pooh says "Welcome to Pooh Corner." Life-sized characters were developed for this new series through the electronic technology of "puppetronics." Pooh, Tigger, Eeyore and all of A. A. Milne's whimsical characters will interact with a tremendous range of expression as they play and learn life's lessons within The Hundred Acre Woods.

In terms of "prime-time" programming, internationally-known producer Douglas Netter is developing "Five Mile Creek," a new adventure series for the whole family, to debut this fall on THE DISNEY CHANNEL. Drawn from the work of Louis L'Amour, the series concerns the Australian Frontier of the 1860's, a period as rich in legend and dramatic exploits as the opening of the American West. "Five Mile Creek" will focus on the American men and women who traveled "down under" to settle that frontier. According to Ron Miziker, Vice President of Programming for THE DISNEY CHANNEL, the series exemplifies the Disney commitment to new high-quality dramatic programming for Pay-TV.

Another exciting program concept for THE DISNEY CHANNEL is "Studio Showcase," a potpourri of entertaining and enlightening "start to finish" stories. The first segment focuses on Irvin Feld, who is literally living his dream as the owner of Ringling Brothers, Barnum and Bailey's Circus. The program examines Feld's very active role with the circus and the famous "College of Clowns," plus all the preparation necessary for the annual road tour of "The Greatest Show on Earth."

Epcot Center in Florida, Disney's exciting look into the future, will provide another dimension in TV viewing, while serving as the departure point for several new programs on THE DISNEY CHANNEL.

New programming will be joined during THE DISNEY CHANNEL's 16-hour day by selections from the huge collection of the Disney Library. This includes live-action movies, classic cartoons, Walt Disney's legendary True-Life Adventures, and nearly 30 years of acclaimed TV programs. Viewers will welcome such classics as "20,000 Leagues Under the Sea," as well as the newer releases, "TRON" and "Tex."

Initially, THE DISNEY CHANNEL will be a Pay-TV service available in selected areas, with plans for expansion into additional cable television homes. Meanwhile, families can look forward to enjoying the magic of Disney in their own homes this spring and summer.

Things That Go Bloom In The Spring

Buds Are Burstin' Out All Over

by Joanne McGrath

Those who wait through snow, bitter cold, and bare gardens for the first blossoms of spring often while away cold winter days dreaming of life in Florida or Southern California. Though northerners don't think much about it, spring also comes to those warm Walt Disney climates. Although the Disney parks are blessed by their generally balmy locations, spring is still quite a special event for "things that go bloom."

Much of this year's excitement will involve seeing the new Epcot Center "grow" through its first spring. The number and variety of plants, shrubs, and trees there easily rivals the inventory of a botanical garden. Tony Virginia, director of horticulture for Walt Disney World, rattles off the staggering statistics. "We've used 12,500 trees, over a quarter of a million shrubs, and 3½ acres of flower beds at Epcot Center," he relates. These awesome numbers reflect the Disney commitment to the magical effect of a beautifully landscaped environment.

Though spring in Florida doesn't mean waiting for the first signs of green to shoot through slowly thawing earth, the season still is a wonderful sight at Epcot Center. "In our part of Florida, the last two weeks in February and the first two weeks in March are what we call spring," explains Pat McCarty, ground superintendent for Epcot Center. "In March, anything grows here—it's not too hot or too cold." During this time, visitors entering Epcot Center from the monorail station will be greeted by an entrance plaza planted in brilliant orange and yellow cosmos. The large beds just north of Spaceship Earth are designed in sharply contrasting shades of bright, chartreuse-like green and deep, dark red coleus.

A Look At The Landscape

The two areas of Epcot Center, the technologically rich Future World and the varied international pavilions of World Showcase, utilize landscape plantings in quite opposite ways.

In Future World, the trees and plants are integral parts of the architecture, carrying out the bold designs of the buildings in dramatic and unusual ways. Flower beds are planted in bold, geometric designs and large trees are pruned into stunning shapes. "In Future World, the landscaping definitely looks as if someone has made it happen," Pat McCarty explains. "For example, we have made a hedge of 20-

foot-tall oaktrees, each 4 feet square, pruned so that their branches start about 8 feet off the ground to allow people to walk beneath them. In all, we've pruned about 300 trees into shapes they would never assume naturally."

Pat McCarty points out that the landscape designs in Future World are so unique that many people will not realize the plants forming the designs often grow in their own backyards. In CommuniCore East, Japanese yews (by no means a rare or unusual landscaping shrub) have been pruned into a prominent hedge that grows 20 feet high; each bush is only 2 feet square. Large coral trees, native to South Africa, have also been planted in this area and will send forth colorful spikes of orange-red blossoms, further brightening the spring scene.

The entrance to The Land, the largest of the Epcot Center pavilions and itself a fabulous 6-acre garden complex, takes visitors through two 30,000-foot flower beds, each planted in contrasting tones of deep magenta and soft grey. Iresine, a small perennial with reddish-bronze foliage, and dusty miller, a soft grey, feathery-leafed plant, are the major ingredients in this unusual color treatment. On either side of The Land, 20 huge trees have been planted and pruned so that they will grow together and look like two puffy clouds. Native oaks and *casuarina,* an Australian pine, will combine their leafy and fine-needled textures to create this effect.

Naturally Spring

While plantings in Future World flaunt bright, warm colors and mass large beds of single colors in bold contemporary shapes, World Showcase uses plantings in a very different way. "The plantings are a strong architectural element in Future World," Pat McCarty explains, "They look very manmade. In World Showcase, the landscape looks like it just happened."

Achieving that "just-happened" look required intensive planning and lots of research. Each of the nine countries currently represented in World Showcase is landscaped in its own characteristic style—no small undertaking considering the range of climates represented. Native plants were used wherever possible, and in situations where they just wouldn't survive, look-alikes were cleverly substituted. At Epcot Center, many trees are thriving in Florida for the first time. Dawn redwoods are doing just fine at Canada; linden trees reminiscent of Parisian parks shade the walkways of France; and gnarled, 85 to 100-year-old olive trees grow in Italy. (An interesting note: these olive trees were brought from California, for although seedlings can mature in Florida, trees grown there never take on the size and twisted shape of Italian olive trees. However, trees grown in California look identical to their Italian counterparts.) English hawthornes grace the gardens of the United Kingdom and will be showing off their red blossoms this spring.

Colors are softer in World Showcase and flower beds are smaller than those in Future World. While some formal designs are used (for example, a fleur-de-lis made of flowers has been planted outside France), nowhere are the bold, sweeping, geometrically planted beds of Future World. "In World Showcase, the landscaping is more like the frosting," Pat McCarty explains. Though it is essential to the theming of each country, the effect on the guest is more subtle than striking. Guests can soak up the atmosphere of each country without immediately noticing how much the landscaping contributes to their pleasure.

A World of Flowers

There are many places in World Showcase to sit and enjoy the spring landscape. One of the best spots is in Canada's beautifully reproduced Butchart Gardens, a faithful miniature of the famous gardens in Victoria. In the early part of February, visitors will see amaryllis, fragrant paper-white narcissus, a few daffodils, ranunculus, and anemones worked into the beds. In addition, the garden will contain at least 30 to 35 different kinds of plants in a gorgeous springtime display. Visitors should be on the lookout for a plant new to Walt Disney World called lisianthus, a Japanese-developed annual favored for its unusually shaped flower and color range of white, clear pink, and deep purple. Lisianthus will be prominent in the gardens of Canada, for it looks very much like a favorite flower used in the original gardens, but it will also appear in the United Kingdom pavilion and in other locations throughout the park.

Other delights in the United Kingdom gardens include the spring displays in the herb and perennial gardens and around the gazebo. Though the typical spring bulbs do not thrive in Florida, there will be some here in early February. And at the Japan pavilion, the cherry trees should be in bloom, joining the chorus of redbuds and azaleas.

Meanwhile, the American Adventure will burst out patriotically in red and blue salvia, red and white impatiens and geraniums, and white chrysanthemums. The Rose Garden is nearly a year-round attraction, but in spring the roses are particularly pretty. Miniature roses are used in abundance; about twelve thousand bloom around the entire World Showcase area.

A staggering number of flowering shrubs at Epcot Center will be in their glory during spring. "You name it, it's here!" Pat McCarty exclaims. "We have just about any genus known to man." Redolent Mock orange, pyracantha, cassia, and azaleas galore are only a few. In the jasmine family alone, ten varieties grow at Epcot Center.

The display Pat McCarty most anticipates is the callery pears, evergreen ornamental pear trees that blossom forth in a white cloud of flowers in spring. The trees are massed at Showcase Plaza, where visitors leave Future World and enter the varied cultures of World Showcase, and at the bridge between the United Kingdom and France pavilions.

Magic Kingdom Springs Alive

Epcot Center isn't the only place where spring has taken a fragrant stand. At the Magic Kingdom, the plantings are a carefully consid-

continued

ered part of the magic, a point emphasized by director of horticulture Tony Virginia. "Walt Disney's idea was that someone walking into a Disney park should feel that he or she is in a new world, an inviting, cool world. The landscaping is very important to add to the beauty of the place."

Greeted at the main entrance by the famous floral Mickey, a large Mickey Mouse face planted in chrysanthemums of lavender, yellow, and white, guests pass springtime beds overflowing with snapdragons, delphiniums, and stocks planted in lavender, pink, blue, and yellow. Once in Town Square, the springtime color scheme reappears with Iceland poppies, daisies, and petunias. The addition of Easter lilies underplanted with pink alyssum is a seasonal as well as colorful attraction.

Hanging baskets abound in this part of the Magic Kingdom. In Town Square, about 40 of them overflow with the soft colors of pink begonias and blue and white browallia. They line the way up Main Street to the Magic Kingdom's chief horticultural display at the Central Plaza, where the Disney horticulturists have let their floral imaginations run wild. Sculpted beds of colorful pansies, annual phlox, delphiniums, and snapdragons swirl around the plaza.

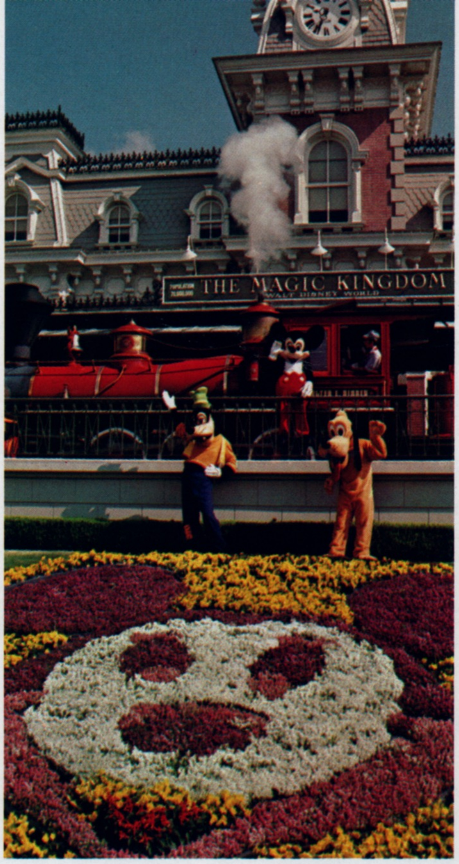
"We're trying a new effect this spring, what I call jewel beds," explains Katy Moss Warner, manager of Walt Disney World grounds maintenance. "We will plant six to twelve short, colorful plants within a series of small boxwood hedges. The effect is like a brooch." These bright beds appear at the First Aid Station gardens, in front of Coke Corner and in the Swan Bed, where the bright colors surround the swan topiary.

Special Spring Sites

Though many types of flowering trees bloom all through the season in Florida, a few in particular herald the arrival of spring. Ornamental pears planted around Cinderella Castle cover themselves with white blossoms at this time of year, as do the bright yellow-blossomed tabebuia trees. In Frontierland, the redbud trees in bloom leave no doubt that spring has sprung.

Roses are a favorite spring attraction in the Magic Kingdom, and a large bed near the Castle is planted in solid bands of color. The varieties are labeled so guests can take note of their favorites for home planting. Roses are frequently underplanted with other flowers, usually alyssum, to fill in the bare look that even a flourishing rose bed can have. In fact, Tony Virginia urges his gardeners to use underplanting whenever possible to create a fuller, more colorful effect. It is the kind of technique that transforms an ordinary flower bed into a magical blaze of bloom with flowers that seem to grow out of other flowers rather than out of the soil.

The old dictate that guests must not see any gardening work in progress has been abandoned in favor of limited work during guest hours. In fact, guests so enjoy talking to the gardeners that in Epcot Center gardeners can refer guests to the information kiosks where they can



Buds Are Burstin' Out All Over

contact the landscaping office by phone and have questions answered immediately. At the Magic Kingdom, guests can take gardening questions to the Tour Guide Office. There's also a discreet labeling system used throughout Walt Disney World that enables guests to glean as much information as they wish about a particular tree or plant.

Disneyland Spring Scene

Across the country in California, spring comes to Disneyland in a burst of renewed color. The bright hues of marigolds, petunias, vincas, phlox, snapdragons, portulacas, impatiens, daisies of all sizes, dianthus, and dahlias fill the park.

There are certain spots in Disneyland that are particularly enchanting florally. "Normally, we want the landscaping to blend with the architecture," explains Ken Inouye, superintendent of landscaping at Disneyland, "but in some areas, we want the landscaping to attract attention to itself—to pull the eye to it through the use of very bright colors or special designs." He cites the areas around It's a Small World, at both ends of Main Street, at El Zocolo Wagon in Frontierland, New Orleans Square, and the main area of Tomorrowland as extraordinary places in spring. Another spot is the famous Mickey Mouse face that greets guests at the Disneyland entrance; it will be planted in white cerastium, blue and purple lobelia, and a splash of red alternanthera. The beds in all these areas will be at their brimming, brightest best in spring and deserve special notice from visitors.

Ken Inouye is particularly excited about the soon-to-be reopened Fantasyland. The area has been redesigned, and when it opens again late this spring, the planted areas will be greatly enlarged. "We will have four hundred percent more landscaping in the new Fantasyland in the form of trees, shrubs, and flowerbeds. We're adding four thousand square feet of annual beds where we had five hundred square feet before." All this enthusiasm for what amounts to more work for the horticultural staff is typical of the excitement these Disney employees feel about their contribution to the atmosphere of the Disney parks.

The Form Has Function

One of the reasons for the additional landscaping in Fantasyland is that trees, flowers, and shrubs are being used in a more functional way. Planted arrangements will shield queue lines and offer shade to waiting guests. Wherever trees and shrubs are planted, flower beds cover their feet, adding to what Ken Inouye calls "a better environment."

Disneyland's famous topiaries will heighten the magic of the spring scene, too. Ken is always on the lookout for new types of shrubs to adapt to both the Southern California climate and the delightful, but very demanding, topiary designs.

The use of azaleas throughout the park adds sparks of color in all sizes and shades. "We use about two hundred fifty kinds of azaleas," Ken explains, "We can get them to bloom at any time of year here, so we use small ones as we would annuals, just dropping them in where we want a splash of color. We use the larger shrubs in a more permanent way, to add background color."

"People are very interested in the plantings and are always asking us when we do any work—it all looks so perfect and they never see any major work underway!" Ken laughs. He goes on to explain that while big projects are done when the park is closed, as at Walt Disney World in Florida, some planting goes on during the day and guests are encouraged to ask the gardeners any questions they may have. "We feel a certain amount of activity increases the guests' enjoyment, especially along Main Street, for example. It seems to fit in there. In other places, like Tomorrowland, it would take away from the atmosphere, so we avoid working there when it is open to guests."

Whether gardening enthusiasts or not, springtime guests at the Disney parks enjoy a spectacular spring floral show, one they may not have expected but will certainly remember.

LET'S GO TO THE MOVIES

In the successful wake of *TEX* and *Never Cry Wolf,* this spring season heralds the completion of two new major films from the Walt Disney Studios. And summertime marks the re-release of an all-time favorite classic.

Early this spring, Margot Kidder (of *Superman* fame) will pair up with Robert Hays of *Airplane!* (and *Airplane II: The Sequel*) for a bit of mystery and lots of mischief in *Trenchcoat.* Kidder plays an aspiring mystery writer, and true to form, she is never far from the action or the trouble. In May, the spine-chilling story of *Something Wicked This Way Comes* (adapted from the book and screenplay by Ray Bradbury) will have you clutching the arms of your seat. This film stars Academy Award winner Jason Robards. And then in July, Walt Disney's first animated feature ever, *Snow White And The Seven Dwarfs,* returns to the silver screen.

Mysterious Clues

The setting for *Trenchcoat* is a tranquil beach on Malta where Mickey Raymond (Margot Kidder) has gone to do research for a novel and where she unwittingly becomes involved in murder, espionage, and international intrigue.

On the morning of her first day on the picturesque Mediterranean island, Mickey takes a guided tour of a local museum. While she's looking at the paintings, a murder is committed. The killer takes a postcard from the victim's body, but as he spies the approaching guards he quietly slips it into the postcard rack of a souvenir stand. In a fateful move just moments later, Mickey buys that very postcard. The killer, nicknamed Rat Face, follows Mickey into the street and sees her talking to an American tourist, Terry Leonard (Robert Hays).

Later that night, Rat Face sneaks into Mickey's hotel room and threatens her with a razor. After a struggle, Mickey overpowers the murderer, pushing him out the window to his death on the pavement below. Mickey is then imprisoned by a suspicious local inspector and subsequently freed by Terry, who poses as a lawyer. The plot thickens when Mickey returns to her room only to find that it has been ransacked. She decides to leave Malta but as she's getting into a taxi is kidnapped by a group of tough-looking Arabs.

The excitement is nonstop, as yachts explode and terrorists in all disguises (Mickey even suspects Terry at one point) try to get Mickey and that notorious postcard. Is it all drug related, as Mickey suspects? This is, after all, a mystery, so moviegoers will just have to visit their neighborhood theaters to collect the clues and solve the movie's puzzle for themselves.

Trenchcoat is an original story by Jeffrey Price and Peter Seaman. It was directed by Michael Tuchner, who has just completed a British television production of *The Hunchback of Notré Dame,* starring Anthony Hopkins and Derek Jacobi and produced by Jerry Leider, whose most recent feature film was *The Jazz Singer.*

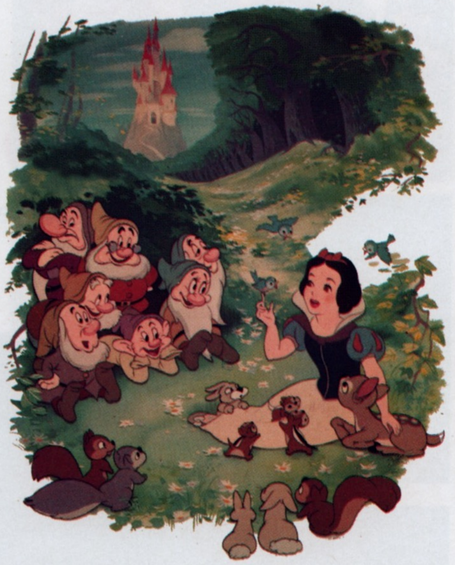
Most of the key scenes were actually filmed on Malta—in and around Valletta, the capital city; the ancient towns of Medina and Rabat; and in such historic sites as the Hagar Qim Temple, St. Paul's Catacombs, and the Verdala Castle.

A Thrilling Chiller

Something Wicked This Way Comes, Ray Bradbury's tale of a traveling carnival fueled by human misery and greed, has finally come to the screen after a 25-year effort by the author. Over the years, several filmmakers have been intrigued, but it wasn't until producer Peter Vincent Douglas teamed up with director Jack Clayton (known for *The Innocents, Room At The Top,* and *The Great Gatsby*) and the Disney organization that the project took off.

It is the story of two 13-year-old boys who fall into the clutches of Mr. Dark when they discover the grisly truth behind his so-called carnival. The climax of the story will make you cry and cheer as the town librarian, played by Jason Robards, triumphs over himself and the forces of evil to save the soul of his son.

A number of unique mechanical and animated special effects were employed to heighten the dramatic intensity and fantasy elements of *Something Wicked*. Computer animation techniques first used in *Tron* advance still further in a brief sequence where Dark's Pandemonium Carnival seems to rise from the smoke of a passing train, taking its nebulous form from the objects surrounding it. Train smoke forms rope and canvas tents; tree limbs grow together to become a Ferris wheel, and a spider web transforms into a wheel of fortune. Unlike the imaginary images of *Tron*, however, this scene uses realistic images assisted by hand-drawn animation as its basis.



The Inside Scoop

Last, but certainly not least, this July the Disney studios will re-release *Snow White And The Seven Dwarfs.* Although most people over seven years of age have seen the film at least once, few know the story behind the success.

Snow White was Walt Disney's first attempt at making a feature-length cartoon, and as such, it is considered a true milestone in the Hollywood history book. Everyone expected it to be a disaster, especially since no one had ever attempted a seven-reel cartoon before. That the costs kept spiraling upward was also discouraging. It literally was on the drawing boards from 1934 to 1937, and Walt Disney was in debt up to his last crayon to finance his dream. But the *Snow White* project turned out happily and lived ever after. It has proven to be one of the most popular and beloved movies ever made. Artistically, it was responsible for establishing an entire new film genre, and it pioneered the way for the 19 subsequent Walt Disney all-cartoon features.

CRAFTS OF THE KINGDOMS

by Anne Coppinger

No doubt about it—the popular interest in crafts is thriving. Crafts fairs and classes instructing novices in the creation of various handicrafts abound. Perhaps the notion that handmade items are more valuable than those that are mass-produced is rooted deep in a nostalgia for simpler times, but whatever the reason, the fact remains—people have fallen in love with that which is handmade.

While some folks travel far and wide to search for craft items, Disney aficionados will be delighted to discover that their quest leads them to places dear to their hearts—Disneyland and Walt Disney World. Shops in each amusement kingdom stock crafts from literally every corner of the globe, and in several instances artisans are on hand to demonstrate the skills necessary to create their specialties.

What follows is a quick guide to the places where crafts and craftsmen are found on the Disney premises. The list is not cast in bronze, however, for exact inventories vary from time to time. But there's always sure to be an abundant cache of crafts to satisfy the most dedicated of collectors.

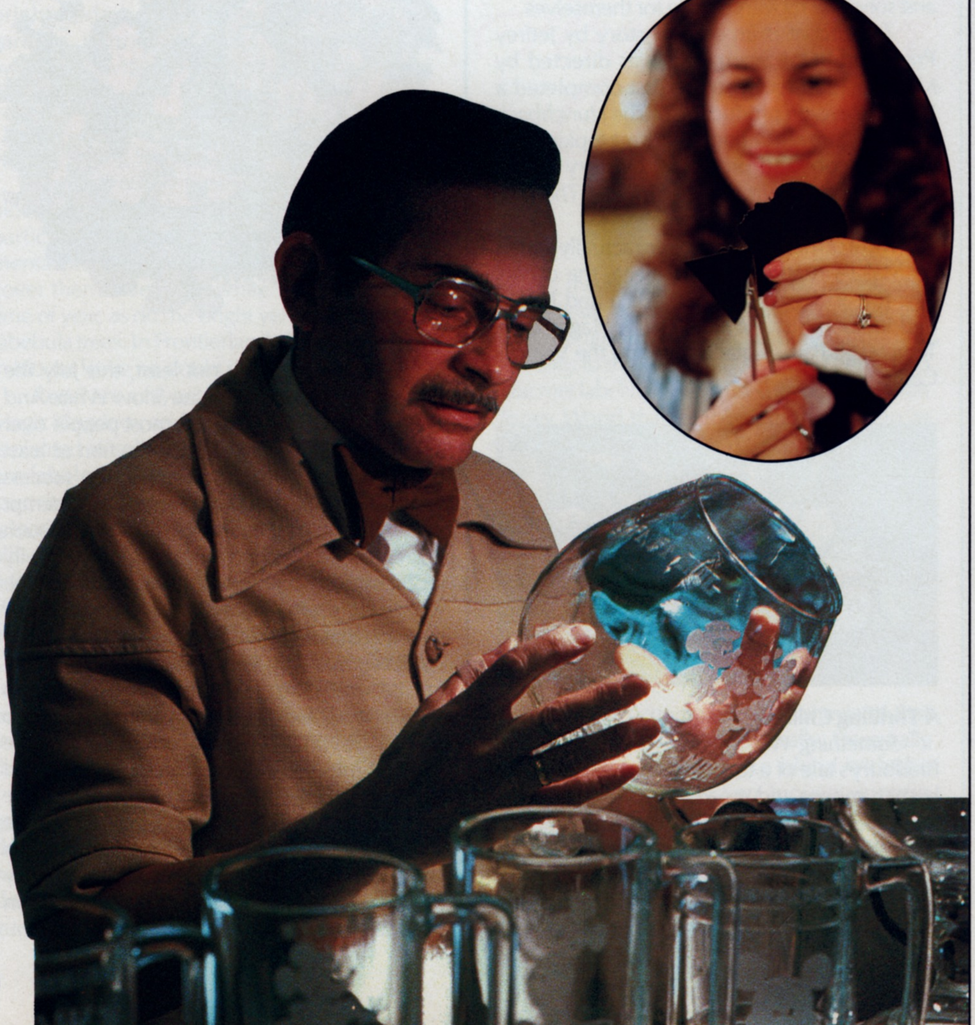
It's All American

Booty from the Americas is particularly rich, reflecting the diverse heritages of the peoples of both the Northern and Southern continents. The American Indian nations contribute distinctive jewelry:

Navajo pieces inlaid with turquoise chunks, shimmering all-silver Hopi pieces, and Zuni rings and pins inlaid with turquoise and red and white stones. Sand paintings and blankets, totems and baskets, kachina dolls and realistic tom-toms round out the native American selection *(Indian Trading Post,* DL).

Revere-style bowls in silver and silver plate, looking as if Paul Revere, the master silversmith himself, had crafted them, remind shoppers of our country's early years *(Silversmith,* WDW). The one-of-a-kind handmade dolls depicting personalities of bygone days—for example, elegant Victorian women, pottery vendors, chimney sweeps, and peddlers—are definitely worth a peek *(Heritage House,* WDW). Rural America is recalled in cozy quilts, carved decoys, and apple-head and corn-husk dolls *(Ursus H. Bear's Wilderness Outpost,* DL). Modern do-it-yourselfers are not forgotten; they can buy stitchery and needlepoint kits as well as supplies for macramé, quilting, and latch-hook rug making *(Great Southern Craft Company,* WDW Village).

From our Canadian neighbors to the north come smooth soapstone pieces sculpted by Inuit artisans, supple mocassins, and other leather goods, while festive Mexican piñatas,



papier-mâché figurines, pottery in blacks, blues, and ochres, and mother-of-pearl jewelry give guests a feeling for south-of-the-border wares (*Mexican Village,* DL; *Port of Entry,* WDW).

A Worldwide Endeavor

The buyers who comb the world's markets for unusual crafts don't confine themselves to North and South America. Many of the crafts of Europe have found a common home in Epcot Center at Walt Disney World. Pottery and baskets right out of old Italian marketplaces can be found in *Arcata D'Artigiani.* And the *Volkskunst Clocks and Crafts* shop resounds with the call of cuckoo birds.

The shelves of the import shops in both Magic Kingdoms are stocked with crafts of still more distant origins. From China's craftsmen there are hand-gilded copper plates engraved using the Chokin method (originally used to decorate Samurai warriors' helmets), jade jewelry, and delicate cloisonné items (*Oriental Imports,* WDW; *Adventureland Bazaar,* DL). The *Mitsukoshi* shop in Epcot Center has devoted a section to traditional Japanese crafts, and shoppers may find lacquer screens, carvings, kimonos, and fans among the wares. From Africa there are colorful dashikis, wooden combs and other jewelry, and carved antelopes, giraffes, zebras, and other veldt creatures (*Traders of Timbuktu,* WDW; *Adventureland Bazaar,* DL).

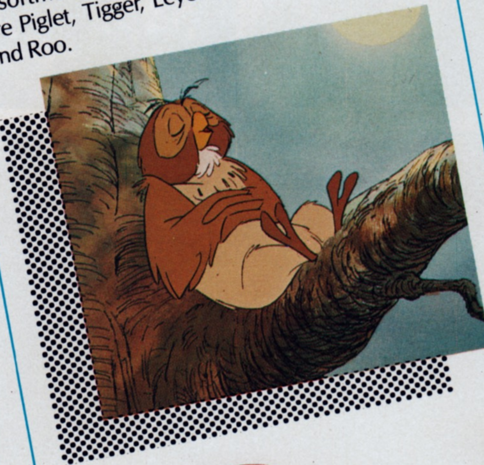
Men And Women At Work

In addition to buying craft items, guests at the parks can actually see many artisans at work. In Walt Disney World Village, a potter works at his wheel, spinning blobs of clay into beautiful pots (*Pottery Chalet);* a leathersmith hand-tools belts, handbags, and accessories and a jewelry maker crafts silvery wonders (*Great Southern Craft Company);* and an artisan makes Damascene jewelry and plates (*Toledo Arts).* This skill, highly developed by the ancient residents of Damascus, is the art of inlaying gold or silver threads on metal objects; it is also demonstrated in the *Arts and Crafts* shop (DL) and at *The King's Gallery* (WDW).

There are still other marvels to behold. Wax hardens into candles before your eyes (*Holiday Corner,* WDW), black paper is snipped into likenesses of guests' profiles (*Silhouette Studio,* DL; *The Shadow Box,* WDW), and glass is blown into horses, pianos, and castles (*Arts and Crafts,* DL; *Crystal Arts,* WDW). There are even plans to have German artists come to Epcot Center several times during the year to paint Hummel figurines (*Glas Und Porzellan).*

QUITE A CHARACTER

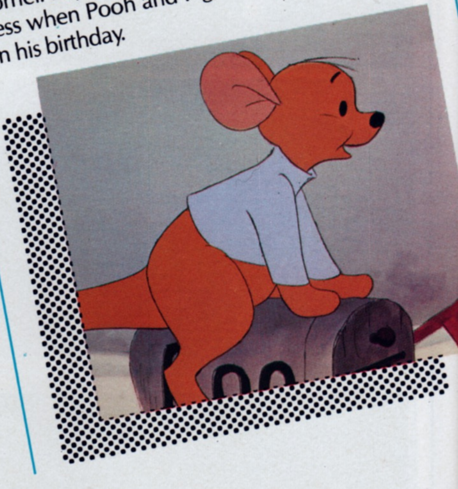
Once upon a time, in 1921 in London, England, a little boy named Christopher Robin Milne received as a birthday present a honey-colored stuffed bear. Five years later, Christopher Robin's father, A.A. Milne, published a book of stories about the boy and his bear, whose name was Winnie-the-Pooh. And that was the beginning of their adventures in The Forest, where Christopher Robin lives behind a green door, not too far from Pooh and an inspired assortment of animal friends, whose names are Piglet, Tigger, Eeyore, Owl, Rabbit, Kanga, and Roo.



Pooh of course appears first, in pursuit of honey, his favorite food. Hanging from a blue balloon, a disguise meant to fool some bees into thinking that he's a small dark cloud under a piece of sky, he concludes that he has found the wrong kind of bees. It is typical of Pooh that failure does not dim his spirit or curb his passion for honey. He continues humming little selfmade songs he calls "hums," and is soon eating so much of the yellow stuff that he gets stuck, for a week, in his friend Rabbit's front door.

Of all the animals, timid, loyal, pocket-size Piglet is Pooh's closest friend. It is Piglet who joins Pooh on a Woozle hunt, in which they end up tracking themselves, and who helps Pooh set a trap for Heffalumps (these could be Elephants to older purists), though what they catch is Pooh, his head stuck in the pot of honey they used as bait. And when Piglet, stranded in a flood, sends a message in a bottle, it is Pooh who finds it and floats to his rescue in Christopher Robin's umbrella.

Another proud moment for a humble Bear of Very Little Brain is the finding of Eeyore's tail (it was being used, inadvertently, as a bellpull at Owl's house). Eeyore is an Old Grey Donkey of unshakable gloom and sardonic wit. He lives in a boggy corner of The Forest, and it is his house that Pooh and Piglet build at a spot called Pooh Corner. Eeyore enjoys a rare moment of happiness when Pooh and Piglet bring him presents on his birthday.



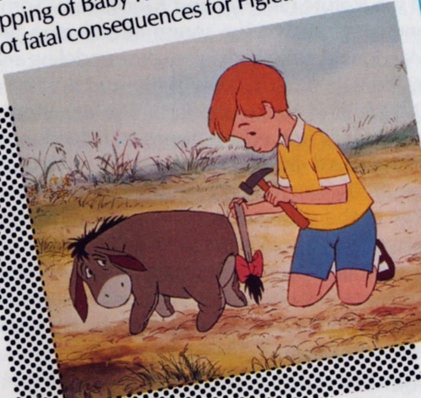
Winnie The Pooh and Friends

by Victoria M. Sopkin

Tigger, the tiger referred to by Eeyore as Pooh's "stripey friend," is the spirit of optimism. Looking for the proper food for Tiggers, he gamely tries Pooh's honey, Piglet's "haycorns," and Eeyore's thistles before finding the answer: "Extract of Malt," the Strengthening Medicine that Kanga gives her Baby Roo. Asked by Roo if Tiggers climb trees, he is halfway up a large pine, with Roo on his back, before he begins to doubt and has to be rescued. His bounciness causes no end of trouble.

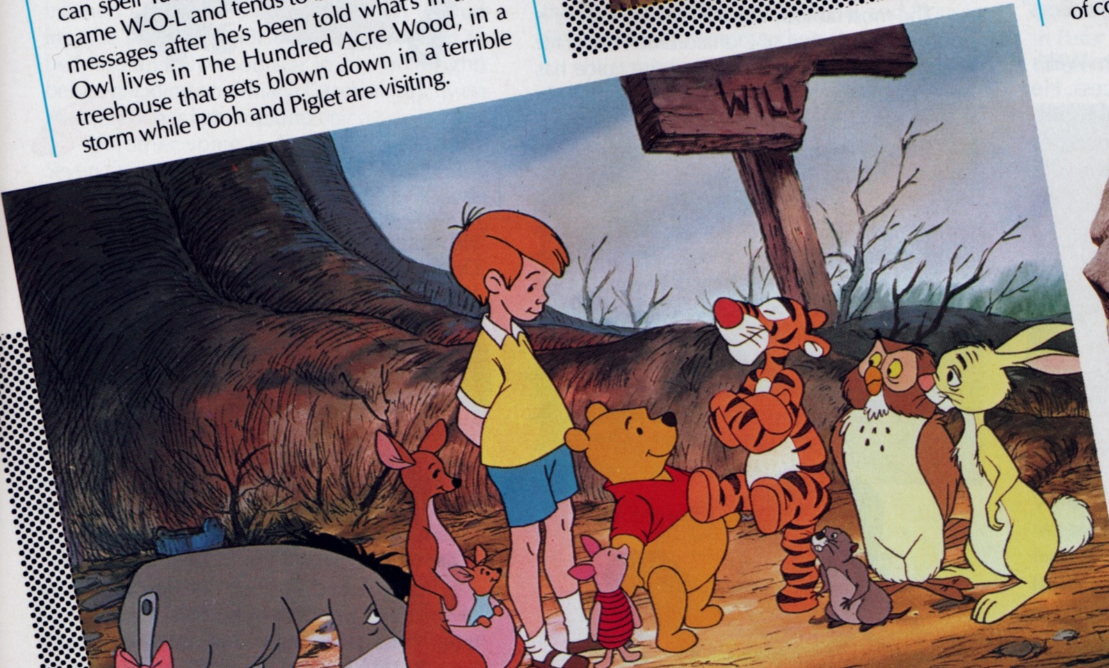
Clearly, Tigger is not a Clever Animal. But wise old Owl is respected, because, as Rabbit says, "You can't help respecting anybody who can spell Tuesday"—though he spells his own name W-O-L and tends to be better at reading messages after he's been told what's in them. Owl lives in The Hundred Acre Wood, in a treehouse that gets blown down in a terrible storm while Pooh and Piglet are visiting.

Rabbit has a good Brain, but he's bossy, with a mean streak. When sweet, motherly Kanga first arrives in The Forest, he plans the kidnapping of Baby Roo, carried out with hard, but not fatal consequences for Piglet. However, his plan to take the bounce out of Tigger by losing him in a Mist backfires quite satisfactorily.



And so the Friends adventure along, looking for the North Pole (Pooh finds it and uses it to rescue Roo from the water), or for a new WOLERY for Owl to live in, or enjoying a game of Poohsticks dropped under the wooden bridge (to see whose will float out first). Snowy mornings and sunny afternoons seem like they'll never end. But the day comes when Christopher Robin must leave The Forest for a new life, where, he worriedly confides to Pooh, they don't let you do nothing any more. They promise never to forget each other, even when the boy is a hundred, which means that the bear would be ninety-nine.

Pooh and Tigger and Eeyore can be found daily at Walt Disney World and Disneyland; but they and the others still live in the enchanted place on top of The Forest, open to anyone who can shut his eyes, imagine, and is, of course, Friendly to Bears.



© MCMLXVIII Walt Disney Productions

BEHIND THE SCENES:
The Voices of Disney

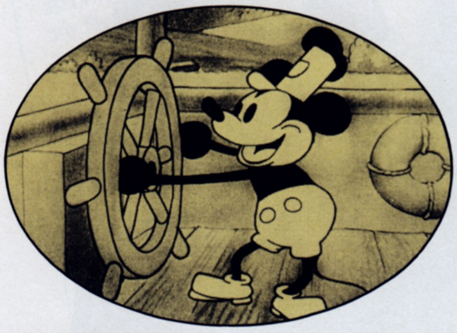
by Leonard Maltin

Everyone knows that Mickey Mouse was the cornerstone of Walt Disney's entertainment empire. But not everyone knows that Walt Disney actually provided the voice for the world's most famous mouse.

Movies have come a long way since the time of Mickey's debut in 1928, and the animated cartoon field has developed its own elite corps of voice specialists. Some of the voices heard in Walt Disney's animated features are celebrities in their own right. But none is more celebrated than Walt himself.

Originally, Walt Disney performed for his animated alter ego out of sheer economy and convenience. The first Mickey cartoon with sound, *Steamboat Willie,* had virtually no dialogue—just a few odd utterances and bursts of laughter. The first recording session for this milestone short subject had been a disaster, and Walt was under pressure to make sure the second effort went well. So it was expedience as much as anything else that pressed "the Boss" into service before a microphone.

Remember, too, that this was before Walt's cartoons had met with any major success. He was not yet the world figure he would soon become—just a young, ambitious cartoon producer trying out the novel idea of a cartoon with sound.



The Right Match

After *Steamboat Willie*'s success and Mickey Mouse's ascent to stardom, Walt continued to do the voice for a combination of reasons. There was the practical matter of not having to pay a professional actor. There was also the producer's sentimental attachment to his "star" creation. But the best reason was also the most obvious: Walt did a wonderful job as Mickey's mouthpiece.

Veteran Disney animators still recall what a marvelous actor Walt could be even at story conferences, when he was describing the action of an upcoming cartoon. He would act out every part with great expression. He brought these same qualities to his vocal performance as Mickey—the indomitable mouse who tried to remain cheerful even in the face of adversity.

Disney continued doing the voice of Mickey until 1946, when he became so busy that he was unable to take time out for a recording session on *Mickey and the Beanstalk* (one segment of the feature film *Fun and Fancy Free*). Someone suggested trying sound effects man Jim Macdonald, who had done some yodeling and incidental voices in *Snow White and the Seven Dwarfs,* and his rendition of Mickey Mouse won Walt's immediate approval. Macdonald remained Mickey's voice well into the 1970s, when he passed the baton to a protégé in the sound effects department named Wayne Allwine. Wayne spoke for Mickey in the newest version of television's *Mickey Mouse Club* and was heard in the newly recorded soundtrack for *Fantasia,* as well as the animated featurette *Mickey's Christmas Carol.*

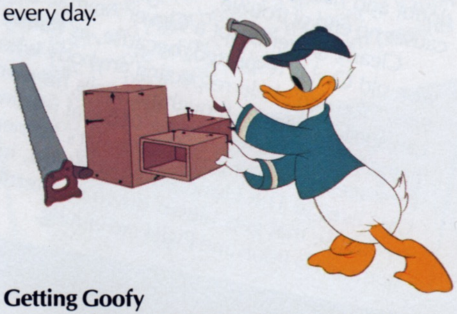
The Man's Got Talent

The most famous voice in Disney history is unquestionably that of Donald Duck—and for nearly 50 years the man behind the voice has been Clarence Nash, who is affectionately known as Ducky.

Even as a youngster, Clarence amused his friends with animal imitations, but he never dreamed that he would grow up to become the permanent "spokesman" for an irascible webfooted character. Stories of how Clarence actually got the job—and the chain of events that led to Donald Duck's creation—vary, but Marcia Blitz, Donald's official biographer, concludes that serendipity brought Clarence, Donald, and Walt Disney together at just the right moment. Clarence had been performing a hilarious recitation of "Mary Had a Little Lamb" on a local Los Angeles radio show, in the marble-mouthed manner that later became famous. Whether Walt heard this on the radio broadcast or at a studio audition is a matter of dispute, but the fact remains that once heard, Clarence was hired on the spot to repeat that very poem in a cartoon called *Mickey's Orphans*—in which the bratty kids would heckle a tempermental duck who tried to finish his recitation on stage. The rest is history.

Clarence Nash

Ducky Nash has been Donald's voice ever since—on film, on television, on record albums, and in personal appearances. Not only doesn't he mind the lifelong association with Donald, he's happy to produce his famous voice to amuse and delight the people he meets every day.



Getting Goofy

Another outgoing performer, who'd once worked at a circus, was Vance "Pinto" Colvig. He was employed as a gag and story man at the Disney studio—and doing incidental voices at recording sessions—when one particularly funny voice emerged. The character for which this voice was used was first called Dippy Dawg, but he went on to greater fame as Goofy.

Like Walt Disney and Clarence Nash, Pinto Colvig was not simply someone who "did a trick voice." He was a wonderful actor who brought life and expression to his character. (Colvig later created the voice of Bozo the Clown for a popular series of children's records in the 1940s.)

Voice characterization became more complex when Walt Disney moved on to feature-length animated films. An audience would have to "live with" a voice for more than an hour—not just seven or eight minutes. As a result, casting of voices became as important to Disney as the selection of actors for a live-action movie. But the work was a bit more complicated.

To begin with, these actors had to perform in a kind of void. Their dialogue would be recorded before the actual film was animated, so the performer had to *imagine* his or her character—and reach a level of involvement and emotion that doesn't always come easily in a bare-walled recording studio.

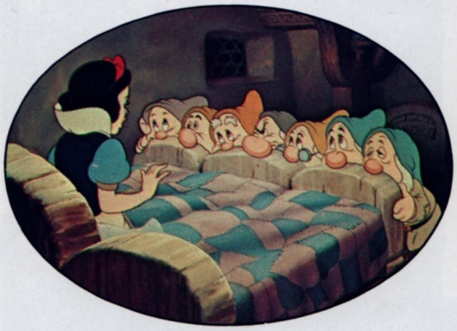
We Hear Voices

For someone unaccustomed to this process, it could be quite difficult. Each line might have to be read a dozen times or more— with different inflections and nuances. (This gave the animators an opportunity to experiment with the scene later on.) There was seldom a chance for the actor to build any real momentum, however, not only because of this repetition, but because most of the voices were recorded individually—one actor at a time. Costarring "characters" might never actually meet in real life, having recorded their lines weeks or months apart!

During the audition process, Walt found it most effective to listen to the applicants on a loudspeaker in his office. That way, his decision wouldn't be influenced by the person's looks or physical gestures.

For the all-important voice of Snow White in the studio's first full-length feature film, Walt listened to dozens of young women (including, the story goes, Deanna Durbin—soon to become a Hollywood star in her own right) before deciding on Adriana Caselotti, strictly on the basis of her light soprano voice.

(Another voice in *Snow White and the Seven Dwarfs* was more easily cast. For the role of Sneezy, Walt chose comedian Billy Gilbert, who was already well-known for a comic sneezing routine.)



Every character presented a different challenge—and the Disney team never developed a set formula for finding "the perfect voice." Cliff Edwards was an inspired Jiminy Cricket in *Pinocchio,* but that character was far removed from the saucy personality that had made Edwards famous years before as Ukulele Ike.

Who's Talking Now?

A young boy was initially rejected for the voice of Thumper, the adorable rabbit in *Bambi,* because the casting director thought he sounded too amateurish. But that was exactly the quality for which Disney's animators were looking, and young Peter Behn got the job. (There was an anxious moment when, years after the initial soundtrack was finished, it became necessary to re-record a piece of dialogue. The staff wondered if Peter's voice might have changed in the intervening years—but luckily, it hadn't.)

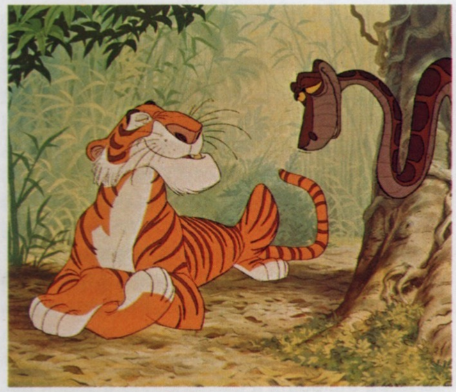
Over the years, certain performers became regulars on the Disney voice team. Character actor and comedian Sterling Holloway was certainly the most popular of all. He was the tired stork in *Dumbo,* the Cheshire Cat in *Alice in Wonderland,* Kaa the Snake in *The Jungle Book,* Pooh himself in the *Winnie the Pooh* shorts, and the narrator of innumerable other Disney film productions.

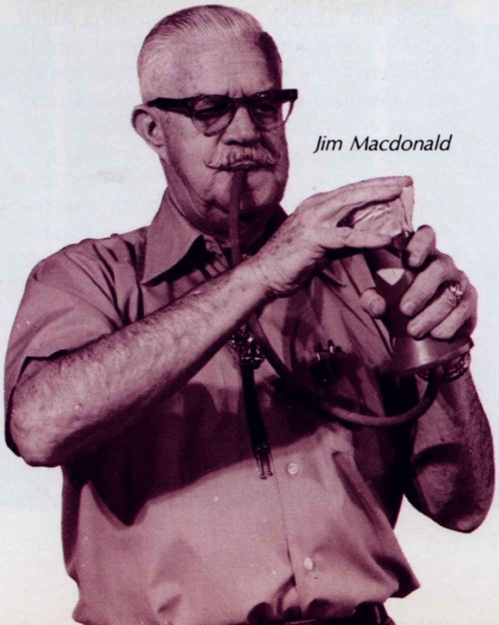
Bill Thompson, a regular on radio's *Fibber McGee and Molly* and the voice of cartoon star Droopy, played such characters as Smee in *Peter Pan* and Jock in *Lady and the Tramp.* Verna Felton, whom TV fans may remember from the vintage series *December Bride,* played the fairy godmother in *Cinderella* and Flora in *Sleeping Beauty,* among others.

In recent years, Disney animators have turned to well-known performers for voice talent—and often incorporated something of their personalities into the characters. The ebullience of Phil Harris inspired the Disney team to expand a minor character—Baloo the Bear in *The Jungle Book*—into a major starring role. Harris subsequently returned to Disney to add his talents to *The Aristocats* and *Robin Hood.*

Other prominent actors who have joined the Disney roster include the late George Sanders (ideal as the smug panther Shere Khan in *Jungle Book),* Eva Gabor (appropriately elegant in *The Aristocats* and *The Rescuers),* Peter Ustinov and Terry-Thomas (a delightful match in *Robin Hood),* and radio veteran Jim Jordan (best known as Fibber McGee, but also marked for immortality as Orville, the clumsy albatross in *The Rescuers.*

Over the years, talents as diverse as Ed Wynn (The Mad Hatter in *Alice in Wonderland),* Sandy Duncan (Cooper in *The Fox and The Hound),* and Hans Conried (Captain Hook in *Peter Pan)* have lent their vocal expertise to different Disney productions.





Jim Macdonald

A Classic Reunion

But the greatest "cast" of all lined up for Walt Disney Production's newest cartoon release: *Mickey's Christmas Carol.* For this one film, all the classic Disney "stars" were united on screen, though naturally their voices weren't exactly the same as those of 30 or 40 years ago. Young Wayne Allwine continued his role as Mickey. Veteran actor and voice man Hal Smith took over the part of Goofy.

One voice was the same as it has been for nearly half a century: Clarence Nash as saucy Donald Duck.

It was wonderful to hear—as well as see—these characters together again on screen. But actually, we don't think about the people behind the screen at all. We just enjoy their vocal work as part of the personalities the animators bring to life through their drawings.

After all, no matter who's recording the voice, there's still only *one* Mickey Mouse.

CLUB BENEFITS, VACATION ADVENTURES, AND SPECIAL VALUES

CLUB BENEFITS, VACATION ADVENTURES, AND SPECIAL VALUES

When you and your family belong to the Magic Kingdom Club, you're entitled to a whole variety of special benefits and services. You're entitled to all sorts of members-only tours, reduced prices on admissions, lodgings, and even cruises, plus rental-car discounts around the world. Magic Kingdom Club Travel Center representatives can also make arrangements for accommodations, transportation, and just about anything else you need for an upcoming trip. And all you have to do to take advantage of this is to present your Membership Card.

Plan as far in advance as possible—at least six months to a year for trips to Walt Disney World Vacation Kingdom and Disneyland Park for the best choice of accommodations. And then sit back and enjoy; the Disney name is your guarantee of the best-quality services and facilities around.

Note: Unless otherwise stated, sample prices given here are for a family of four that includes two adults, one child aged three through eleven, and a junior through age seventeen. What you pay will depend on the number and ages of family members as well as when you go, where you go, and how long you stay. Your Magic Kingdom Club *1983 Membership Guide* contains complete details on prices and booking.

THE LAST WORD IN WORLD VACATIONING

It's like having the World at your fingertips. On the wonderful *World Vacation* plans, you pay one price—and for a specified number of days, at no additional charge, you're entitled to breakfast, lunch, and dinner at a wide variety of restaurants in Walt Disney World; the lively breakfast and dinner shows; admission to the Magic Kingdom and Epcot Center; and unlimited use of the attractions in both those areas and all WDW recreational facilities, monorails, ferryboats, and motor coaches. Not to mention accommodations for the duration in the spiffy Walt Disney World resort hotel or villa of your choice and an official Walt Disney World guidebook that will tell you how to make the most of the number of days you have to spend.

You can opt for plans ranging in length from four to seven nights—or more if you choose. Prices vary, depending on how long you stay and which accommodations you choose; a family of four would pay from $1,317 for a garden-view room at the *Polynesian Village Resort* to $1,489 for a *Vacation, Treehouse,* or *Fairway Villa* for four nights; from $2,258 to $2,558 for seven nights in the same accommodations.

CAMPING JAMBOREES

There's something very special about *Fort Wilderness Resort.* You're in the heart of one of Earth's best-loved vacation destinations, an attraction visited by millions of people every year—yet there are stately pines all around and when you wake up in the morning, it's to the songs of birds and the smell of bacon sizzling over your fellow campers' cookfires. For setting and atmosphere, this is a campground that compares favorably with some of the most beautiful in the national parks. But because it's inside Walt Disney World, campers have access to an enormous variety of facilities and services, including a cafeteria and a snack bar, petting farm, a beach, and even a marina. And if you don't own your own recreational vehicle, you can rent one here, with daily maid service, air conditioning, a well-designed bathroom and kitchen, and more—even a color TV.

The Magic Kingdom Club *Camping Jamboree* plan puts all this at your fingertips, and then some. Not only does this plan include the use of a campsite or one of these comfortable travel trailers, but also admission to the Magic Kingdom and Epcot Center for the duration, unlimited use of the attractions and adventures there, all WDW Vacation Kingdom transportation, a selection of dining and recreation coupons, and a Walt Disney World guidebook to help you get the most out of your stay.

Four- and six-night plans are available for a variety of prices, depending on the number of people in your party, the location of the campsite you select, and whether or not you rent an RV; a family of four would pay $532 to $854 for four nights, $720 to $1,202 for six.

GREAT TRIPS ON SHORT FUNDS

Don't forego a Walt Disney World vacation just because money is tight. Through the Magic Kingdom Club, you can sign up for a handful of travel plans that are as cost-wise as they are convenient.

Village Holiday plans combine the advantages of being right on the property with the savings available to those who stay in one of the hotels at Walt Disney World Village Hotel Plaza—the newly refurbished *Americana Dutch Resort Hotel,* the fine *Howard Johnson's Resort Hotel, the compact-but-viewful TraveLodge Tower,* the *Hotel Royal Plaza* (which

boasts the Hotel Plaza's biggest swimming pool), and the glittering new *Buena Vista Palace* (where each and every room even has its own Mickey Mouse telephone). Prices, which begin at $185 based on double occupancy, vary depending on where you stay and for how long; but each includes accommodations, admission to the Magic Kingdom and Epcot Center, unlimited use of the WDW Vacation Kingdom transportation system for the duration, a selection of dining and recreation coupons, and shuttle service between your hotel and the Magic Kingdom or Epcot Center; three, four, and five-night plans are available. A family of four would pay $482 to $548 for three nights, $558 to $648 for four, $669 to $781 for five.

Staying just a short distance outside the main entrance to *Walt Disney World* enables you to enjoy even greater savings. That's the rationale behind the Magic Kingdom Club *Family Getaway* plans available for three and five nights. Accommodations include rooms at such attractive spots as the *Howard Johnson's Florida Center*, the *Holiday Inn East*, the *Quality Inn-High Q*, and the *Sheraton-Lakeside Inn* at rates that are some of the most advantageous around—especially if you visit in the off season (May 1 to June 11, and then again from September 1 through the end of December of this year). Prices, which begin at $93 based on double occupancy, include admission to Epcot Center and the Magic Kingdom, unlimited enjoyment of their attractions, free use of the entire transportation system in the WDW Vacation Kingdom (plus a coupon good for lunch in a selected WDW restaurant for those staying five nights); depending on the season, a family of four would pay $241 to $289 for three nights, $394 to $474 for five.

THE VERY BEST OF TWO WORLDS

Swaying palms and shimmering sands catch your fancy? Then the Magic Kingdom Club Caribbean Cruise program will be especially appealing. You spend half your time in Walt Disney World Vacation Kingdom, and the other half cruising in the bluer-than-blue waters of the Caribbean. And you still have all the conveniences and assurance of quality that comes from traveling on a Magic Kingdom Club plan.

There are two programs that include five nights in a WDW resort hotel in the Vacation Kingdom, six days' admission to Epcot Center and the Magic Kingdom and unlimited use of the attractions there, free use of the Vacation Kingdom's transportation system, plus a good selection of coupons for dining and recreation—not to mention outside cabins on your Norwegian Caribbean Lines ship.

The nine-night program includes a four-night cruise aboard the sleek *M/S Sunward II*, calling at Nassau, the Berry Islands, and Freeport—where, if Lady Luck looks your way, you might even win back the cost of your whole trip in the casino. The twelve-night program includes seven nights on the *M/S Southward* and ports o' call include Cozumel, Grand Cayman Island, Ocho Rios, and a Bahamas Out Island, where your hosts throw a lively beach party.

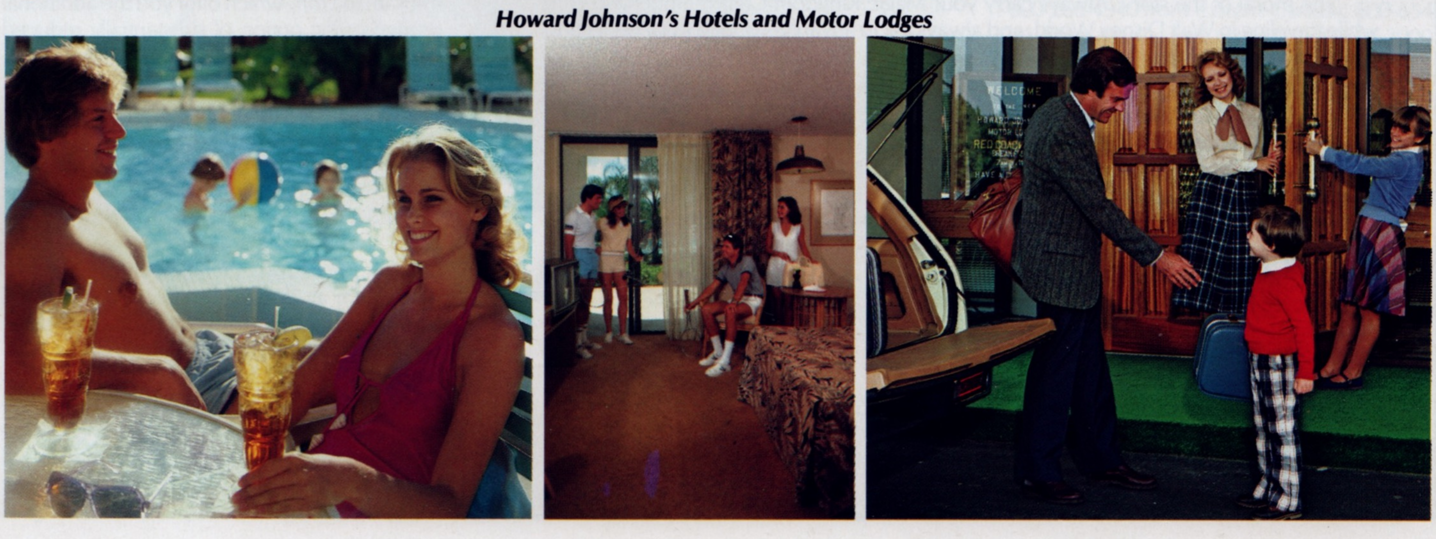
There are frequent departures for both trips from spring through fall. The per person cost, based on double occupancy, is $1,097 in the month of September and $1,150 from April through August and in November for the nine-night plan; $1,685 for the twelve-night plan. The only major cost extras are your transportation to and from your home city and the fare between Orlando and Miami, where you board your luxurious floating hotel.

TERRIFIC BARGAINS AT WDW

As members of the Magic Kingdom Club, you and your family are always entitled to the lowest available prices for some of the best Walt Disney World experiences, including:

- The Magic Kingdom, that perennial favorite, and Epcot Center, Walt Disney's greatest dream and one of the most talked-about attractions in years.
- River Country, that most delightful of all swimming holes, and Discovery Island, a veritable garden spot of exotic plants and birds that ranks with Fort Wilderness Resort as one of the best examples of the fact that you don't really have to be away from it all in order to feel that you are.
- A great round of golf, on any of three of Florida's finest courses.
- Fine accommodations at Walt Disney World Village Hotel Plaza, including *Howard Johnson's Resort Hotel,* the *TraveLodge Tower,* the *Hotel Royal Plaza,* the *Americana Dutch Resort Hotel,* and the sleek and shiny new *Buena Vista Palace;* show your Magic Kingdom Club membership card while registering at any of these establishments, and you get a 10 percent reduction on posted room rates (note: this does not apply if you're using a Magic Kingdom Club vacation plan, and reservations must be made directly through the hotel or the Magic Kingdom Club Travel Center).

continued



Howard Johnson's Hotels and Motor Lodges

WALT DISNEY WORLD PASSPORTS

As members of the Magic Kingdom Club, you and your family are entitled to special prices on Three-Day and Four-Day World Passports for Club members—the lowest prices available. Add the discounts available to you and your family because you are Club members, and the special values become truly outstanding.

FOUR-DAY WORLD PASSPORT

The one price includes four days' admission to and unlimited use of all adventures and attractions in both the Magic Kingdom and Epcot Center, as well as use of the transportation system throughout the Walt Disney World Vacation Kingdom. It is good indefinitely and doesn't have to be used on consecutive days.

	General Public	**Club Members**
Adult	$45.00	**$41.00**
Junior (ages 12 through 17)	$42.00	**$38.00**
Child (ages 3 through 11)	$36.00	**$32.00**

THREE-DAY WORLD PASSPORT

The single price includes three days' admission to and unlimited use of all adventures and attractions in both the Magic Kingdom and Epcot Center, as well as use of the transportation system throughout the Walt Disney World Vacation Kingdom. This ticket does not have to be used on consecutive days and is good indefinitely.

	General Public	**Club Members**
Adult	$35.00	**$32.00**
Junior (ages 12 through 17)	$33.00	**$30.00**
Child (ages 3 through 11)	$28.00	**$25.00**

Magic Kingdom Club members now receive a 10% discount on merchandise (minimum $10 purchase) at the Walt Disney World Village at Lake Buena Vista.

A collection of more than 25 shops are featured, offering an array of eye-catching merchandise. The Village is open daily from 10 AM until 10 PM.

A valid Club Membership Card MUST BE PRESENTED AT THE TIME OF PURCHASE. Food items, periodicals, tobacco and alcohol products are not included. This offer good through December 31, 1983.

The moral of the story: Always carry your Magic Kingdom Club membership card while traveling in Walt Disney World, and always ask in advance about special benefits to which it may entitle you.

...AND AT DISNEYLAND IN CALIFORNIA

If you and your family are planning a vacation at and around Disneyland in Southern California, don't forget that it pays to be a Magic Kingdom Club member on the West Coast, too.

The special Club prices include one day's admission and unlimited use of all 55 Disneyland adventures and attractions (except the Shooting Galleries).

	General Public	**Club Members**
Adult	$12.00	**$11.00**
Junior (ages 12 through 17)	$10.50	**$ 9.50**
Child (ages 3 through 11)	$ 9.00	**$ 8.00**

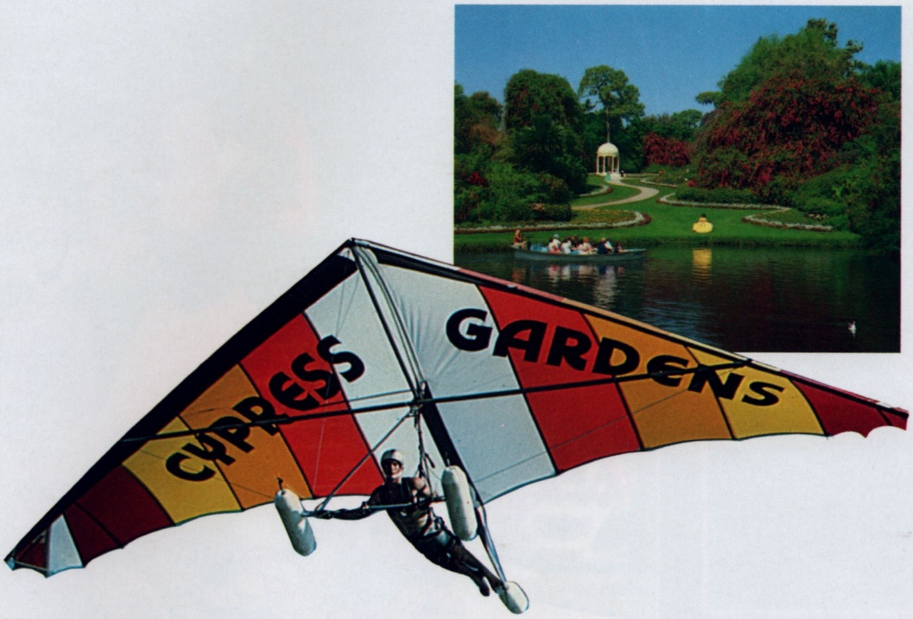
Remember, these Club prices are not available to the general public. Simply present your Magic Kingdom Club card at any main entrance ticket booth. Parking is $1 per car. All prices and ticket media are subject to change without notice.

DREAM VACATIONS FOR DISNEYLAND VISITORS

When Fantasyland reopens in early summer, Disneyland will be dazzling visitors with some of the Disney Imagineers' most breathtaking effects to date. Between that spectacle and a handful of special events—including Thumper's Easter Egg Hunt and the incomparable Festival Japan—a visit to Disneyland this year is going to be more enjoyable than ever before. And that's especially true if you take advantage of one of the handful of convenient, high-quality vacation plans offered by the Magic Kingdom Club—a two-night *Family Getaway,* a three-night *Park Holiday,* a four-night *Disneyland Adventure,* and a five-night *Fantasy Vacation.*

Prices vary depending on where and how long you stay, but in all cases Club members pay less than if they purchased a similar plan through a travel agent. (A family of four would pay $153 to $265 for two nights, $229 to $395 for three nights, $305 to $527 for four nights, $339 to $655 for five nights.) And the hotels available on the plans include some of the very best in the Anaheim area—the glamorous, bustling *Disneyland Hotel;* the superb *Anaheim Marriott Hotel* and the adjacent *Quality Inn;* the *Howard Johnson's* (which even has television sets in some of the bathrooms); the lovely *Hyatt Anaheim* (where the lunchtime offerings include not only one of the best salad bars ever, but also a fabulous dessert bar); the *Grand Hotel;* the scenic *Hilton at the Park;* the Western-themed *Conestoga Hotel;* the friendly *Jolly Roger Inn;* the comfortable *Sheraton Anaheim;* and a dollarwise quartet of hostelries comprising the *Concord Inn,* the *Anaheim Park Motor Inn,* the *Anaheim International Inn,* and the *Ramada Inn,* which offer you the additional money-saving option of substantially reduced rates in the off season (that is, April 4 through May 16 and September 6 through December 15 this year). Each one of these plans includes, in addition to two days' admission to Disneyland and unlimited use of all its adventures and attractions (with the exception of the Shooting Galleries), transportation between your lodging place and Disneyland, and a selection of coupons for meals and other recreational opportunities such as Knott's Berry Farm, Universal Studios Tour, the San Diego Zoo, Sea World, the San Diego Wild Animal Park, and more.

Combine your Magic Kingdom Club Disneyland plan with a two-night *San Diego Spree* and you have a real world-class vacation. This city, located 90 miles south of Anaheim, is home to the original Sea World and the San Diego Zoo, which is merely the best zoological



park on the planet; and it's only a hop, skip, and a jump from colorful old Tijuana, Mexico, where you can shop up a storm without breaking the bank. The Magic Kingdom Club San Diego Spree plan gives you your pick of these attractions and others, plus two nights' deluxe accommodations at some of the city's most attractive hostelries. Prices begin at $74 per person based on double occupancy.

GREAT VALUES ON ATTRACTIONS, CRUISES, AND RENTAL CARS

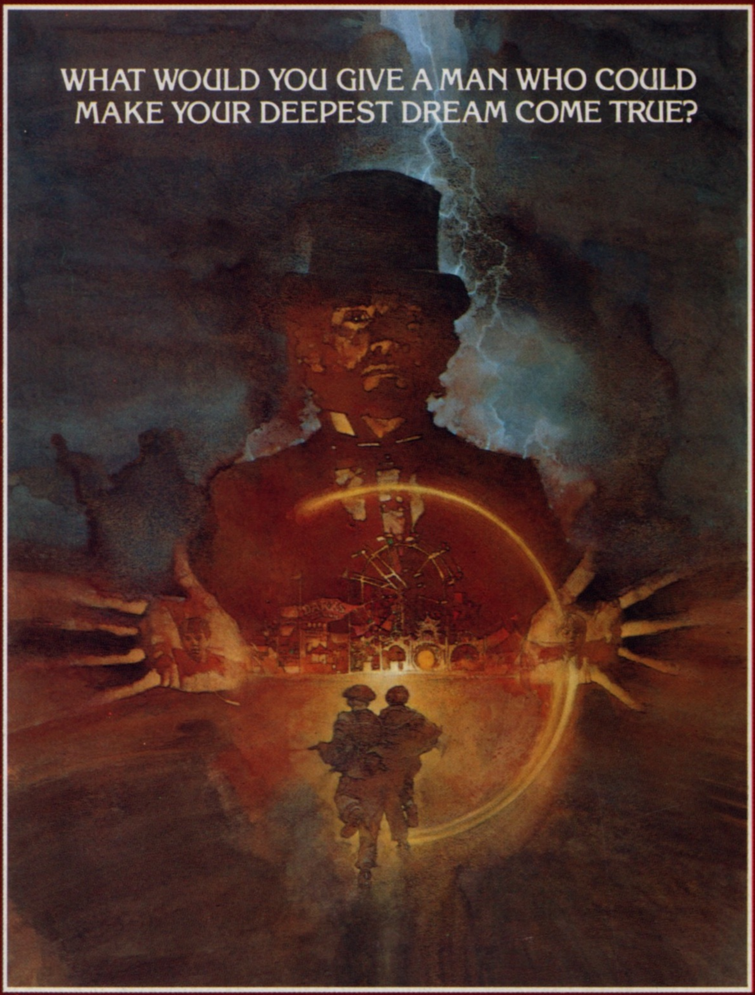
You'll get the best price on a rental car when it's part of an all-inclusive vacation plan. But there are many times when you're traveling when all you need is the car—and that's when the discounts offered to Magic Kingdom Club members by National Car Rental, the Club's official car rental company, will really come in handy. Simply by presenting your Magic Kingdom Club membership card when you pick up your vehicle, you get a 10 percent discount on all "National Attention Rates" and all published rates throughout the United States, and a 40 percent discount at the few locations where regular time and mileage rates apply; similar discounts are available around the world.

For Worldwide Reservations, Call Toll-Free 800-CAR-RENT; from Canada, Call Collect (612) 830-2345; in Minnesota, Call (612) 830-2345.

Another 10 percent reduction is available on double room rates at over 400 participating Howard Johnson's Motor Lodges nationwide. Reservations must be made in advance and your Magic Kingdom Club membership card must be presented upon registration. For reservations, phone 800-522-9041 from Oklahoma, 1-800-268-4940 from eastern Canada, 800-654-2121 from Alaska and Hawaii, 800-654-2000 from the rest of the United States, 416-363-7401 (collect) from Toronto, and 416-363-7401 (collect) from western Canada.

Magic Kingdom Club members are also entitled to reduced rates on admission to Florida Cypress Gardens (and a 10 percent discount on regular room rates at the *Quality Inn Cypress Gardens* across the way), as well as special low prices for Scandinavian World Cruises and, year-round, three, four, and seven-day Norwegian Caribbean Lines Cruises; and reduced rates on lodgings at the classy *South Seas Plantation* on pristine Captiva Island, located on Florida's West Coast not far from Orlando.

National Car Rental
1EDGL99


WHAT WOULD YOU GIVE A MAN WHO COULD MAKE YOUR DEEPEST DREAM COME TRUE?

Ray Bradbury's

Something Wicked This Way Comes

Coming this Spring

Coming this Summer

Still the fairest of them all!

Walt Disney's

Snow White and the Seven Dwarfs

MOVING??? Send us your new address, plus label below.

DISNEY NEWS
P.O. BOX 3310
ANAHEIM, CA 92803